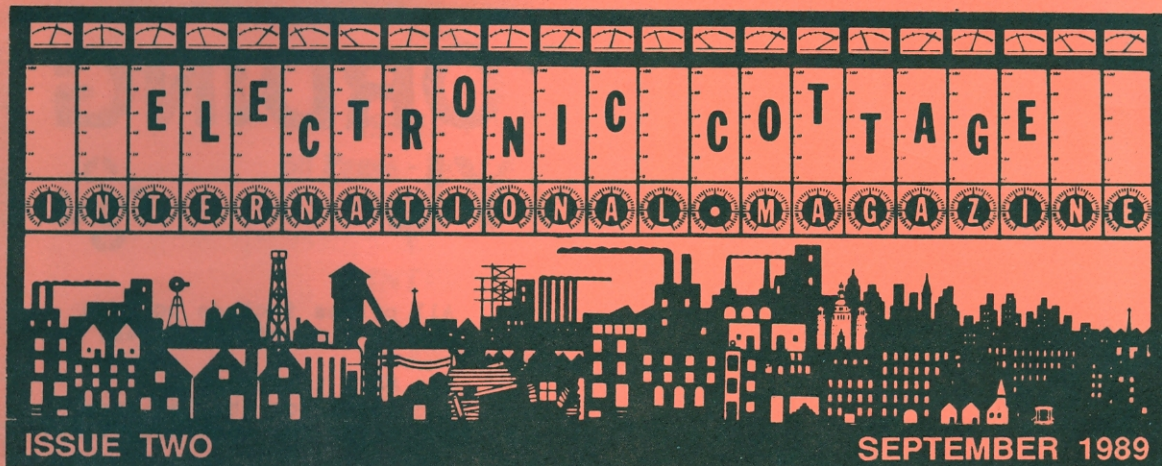




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ELECTRONIC COTTAGE

ISSUE TWO SEPTEMBER 1989

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Electronic Cottage cover logo by Sue Ann Harkey.

Cover photo of Chris Phinney by Tawnya Phinney.

Contributors this issue: Allan Conroy, Michael Chocholak, John Collegio, Hal McGee, Roger Moneymaker, Jeph Jerman, Al Margolis, Pascal Dauzier, Andrew Orford, Dan Fioretti, Chris Phinney, Bill Waid, Zan Hoffman, Myke Dyer, Walter Alter, Carl Howard.

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HELLO HELLO!! YO! AND WELCOME TO THE SECOND ISSUE OF ELECTRONIC COTTAGE!!!

Welcome to the second issue of **ELECTRONIC COTTAGE INTERNATIONAL MAGAZINE**. Many warm thanks to all of you from around the globe who have responded with such heartfelt enthusiasm and interest to the first issue.

ELECTRONIC COTTAGE is a publication dedicated to contemporary independently-produced electronic folk arts and culture. A cultural revolution is under way on a worldwide scale through electronic communication art systems. Armed with four-track cassette recorders, photocopiers and personal computers thousands of people all over the world are producing highly personal artistic works in their homes, much like folk artists of a bygone time. But it is a much smaller world than it used to be! A home taper in Duluth, Minnesota can share his vision and interact with other home artists in Korea, Israel, East Germany and England, anywhere! McLuhan's vision of a Global Village is quickly becoming a reality. The home arts revolution is an assault on the producer-consumer equation of modern mass popular culture -art for all, not just for an elite few. EC will report on the developments, news and happenings of this exciting, explosive scene and help to put it in perspective. EC will be a forum for the discussion and debate of timely and current issues of importance and relevance to independent/underground culture. Also, EC will feature thoughtful, meaningful portraits and profiles of noteworthy practitioners of electronic, avant garde and experimental music and art. And, most importantly, EC sports the unique distinction of featuring writing by the people inside the scene, those who are making it happen -the artists and electrotech wizards themselves!

I am highly pleased and grateful for the hundreds of pieces of mail and phone calls since the genesis of EC a few months ago. Only a few dozen copies of the original edition of 1,000 copies of the first issue remain! Let there be no doubt -the independent music and cassette culture scene is alive and well and continually growing at an astounding rate! I have been happily overwhelmed with a deluge of letters, postcards, cassette tapes, records, CDs, videotapes, magazines, books, mail art and written materials submitted for review and publication. It is a monumental and time-consuming task to deal with the sheer volume of material and paperwork. Regrettably, it would be impossible for me to make a personal response to every piece of mail from a time-consumption and cost-feasibility standpoint. Please understand that I appreciate your words of encouragement and thoughtful suggestions and constructive criticisms. Your feedback and input is the indisputable backbone of this publication! Also, it would take hundreds of pages to print a review of every single recording sent to EC. I have pondered this difficulty at great length and have become increasingly convinced that the review format is outmoded and incapable of rendering a substantially meaningful look at such a volatile scene. In future issues of EC there will be a greater emphasis placed on analytical and networking information in the form of articles, editorials, contacts, addresses, news, profiles of labels and artists, etc. Remember, underground culture networking is all about getting in touch with other artists yourself, interacting and sharing! EC is intended to be a guidepost and catalyst to greater and richer communication (that most benign of viruses). EC is uncategorically not intended as a "consumer guide" or trendy taste-making rag. Hopefully, with indefatigable patience and joyful fortitude, EC will improve, grow and remain as fluid and dynamic as the scene it covers. There is much work to be done! Onward!

The home taper "movement" in late 1989 is an odd beast: progressive, expansive and futuristic on one hand and onanistic, self-cannibalizing and insular in other respects. Much has been accomplished in the 1980's. The home taper scene has grown by leaps and bounds. Thousands of young people in every corner of this planet have gotten the do-it-yourself fever and are making their own homemade tapes, becoming involved in the network. Some cassette people from the early 80's have kept at it and are still lending their unique vision and expertise to the scene, while others either lost interest or got caught up in the gotta-get-"exposure" trip or the gotta-get-a-vinyl-record-at-all-costs rat race. And it's amazing how much new blood is being injected into the scene all the time. Sometimes I feel like an old man at 31 when I receive a homemade tape from a vivacious 16-year-old with a four-track recorder! We cannot afford to become

too content with ourselves. It's not enough to be "against" the pop music establishment. It seems to be a fundamental truth that one is always controlled by what one is rebelling against. A lot of people in the scene have this idea that because their tape or record is an indie release it is automatically granted divine status. Of course this is not necessarily so and it's just an excuse to be lazy, sloppy and apathetic. It should be our intent to continually move forward, to better ourselves and our work, to move forward into the future. But this scene will stagnate if all we do is continually preach to the converted. Hey, we ought to be thrilled about introducing a newcomer or curious youngster to electronic music! It is fun, isn't it? And if it isn't, why in the hell are you doing it?

What excites me so much about the home taper scene is art is democratized, everyone can be involved. We are forging a subculture of producers, of do-it-yourselfers who aren't content to consume, consume, consume. It's a system based on exchange, interaction and synthesis, a system whose currency is communication rather than money.

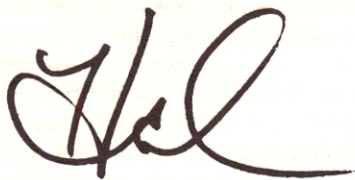
Communication is the great tool of peace and progress. Geographical boundaries and distances become meaningless. Contact with peoples of other cultures becomes denser, hotter, richer. We cannot deny that we are all citizens of one world and we are all responsible for what goes on on this planet. Our actions, thoughts and deeds no longer merely affect those neighbors in our local community but our neighbors around the corner in Central America, South Africa, Russia, the Middle East, China, everywhere. Every human being is inextricably linked to every other human being on the planet whether s/he be a farmer, a homeless person on the streets of some big city, a wandering nomad tribesman, an executive in a \$800 suit, the President of the United States, or an electronic music home taper. We are responsible for the welfare of others without regard to race, sex, color, creed or religious belief. Differences are what add the spice to life, right? Cultures and peoples become richer through peaceful interaction, instead of hatred, war and imperialism. These are indispensable, and to me indisputable and self-evident truths. Racism and hatred based on the color of another wo/man's skin cannot be tolerated or justified in any form, without exception. Racism is intellectually untenable and bankrupt and no thinking person with a brain in his/her skull could possibly give credence to this most primitive and atavistic of prejudices.

Concomitant to a belief in equality regardless of genetic or cultural differences is a belief in the absolute freedom of speech and the press. It will be impossible for any real understanding to come about between people if we are not able to discuss and debate in an open manner. If we censor those with opinions different than our own, no matter how abhorrent they may be we can entertain no hope for progress -we might as well blow the planet up right now! And, as we are responsible to every other human being, so we are responsible to every other living creature. We cannot continue to pollute and befoul our planet if we intend to continue living here. Every person who thinks and feels deeply cannot pretend that he is not connected in a very tangible sense to all organisms, all life. The earth and indeed the entire universe communicates to and through us.

Communication is the most dynamic form and transformation of energy. We are vessels of communication, casting out vibrations which interact in countless, inscrutable, unfathomable ways, yet we can channel that energy to help bring about more productive and fruitful outcomes. When you speak, write words or symbols on a piece of paper or in the sand, sing, clap your hands, beat a drum, strum the strings of an oud or guitar or bend a sound wave by twiddling a knob on a synthesizer you are partaking in the vast adventure of communication, which is life itself. This magazine is dedicated to that spirit and all those little electrons we have so much fun playing around with!

The third issue should be ready in early Winter. Everybody who values this publication please subscribe and advertise! Please continue to send your suggestions, comments, advice and constructive criticism, as well as your tapes, records, publications and news of your activities. Again, thanks for the interest all you electronic audio pioneers, take care, and keep doing that indie/homemade music thing!! Stay in touch!

All the best,



**Hal McGee, Editor
ELECTRONIC COTTAGE**



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I am currently accepting articles, essays and editorials on a variety of subjects relating to electronic and experimental music and arts and the home taper. You may submit written pieces about your own work and activities as long as it is informative and instructive without being gratuitously self-aggrandizing. Written pieces should be no longer than 1500 words. Before submitting your work please send a written proposal or rough outline first. EC is open to many diverse opinions, viewpoints and philosophies, but please

note that the viewpoints and ideas expressed by other writers are not necessarily those of the editor nor do they represent the stance or position of the magazine. I reserve the right to reject any written material for any reason and to edit length, grammar, punctuation, content and bad attitudes. All decisions of the editor are final. Manuscripts, artwork, photos and other submitted materials cannot be returned. All rights revert to artists and writers. Contributors whose work is published will be paid in copies of the issue in which their work appears. **DEADLINE FOR SUBMISSION OF WRITTEN MATERIAL FOR ISSUE THREE IS NOVEMBER 1, 1989.**



**AL MARGOLIS
THE CASSETTE GODFATHER**

GENERATIONS UNLIMITED is an artist run music collective dedicated to the proponency of dramatic and challenging electronic music.

The movement is deliberately cyclical: many of the artists represented have greatly inspired us and one another and so we seek to promote their music as a way of contributing to the history of dramatic electronic music for generations to come. Too often we found disparity and dichotomy between music produced for commercial use, and that of music supported by the academic community. **GENERATIONS UNLIMITED** artists have in common the desire to seek out and develop their own syntax of self-discipline and self-expression, to create a sort of ultra contemporary and personalized folk art, in a time when many forms of music and related institutions have established confining rules and limiting categories. **GENERATIONS UNLIMITED** is in existence as a service for the artists, as well as the existing and potential audiences of this particular music which has unfortunately often fallen between the cracks.

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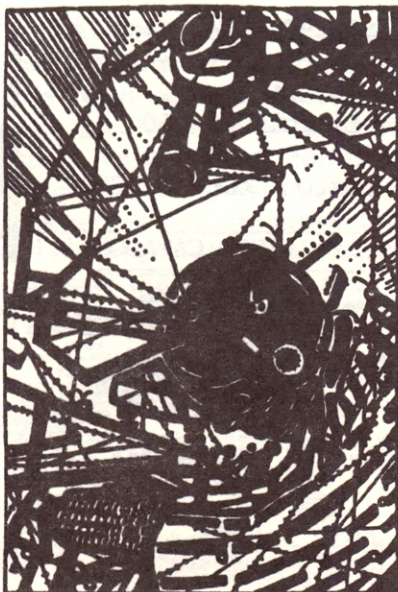
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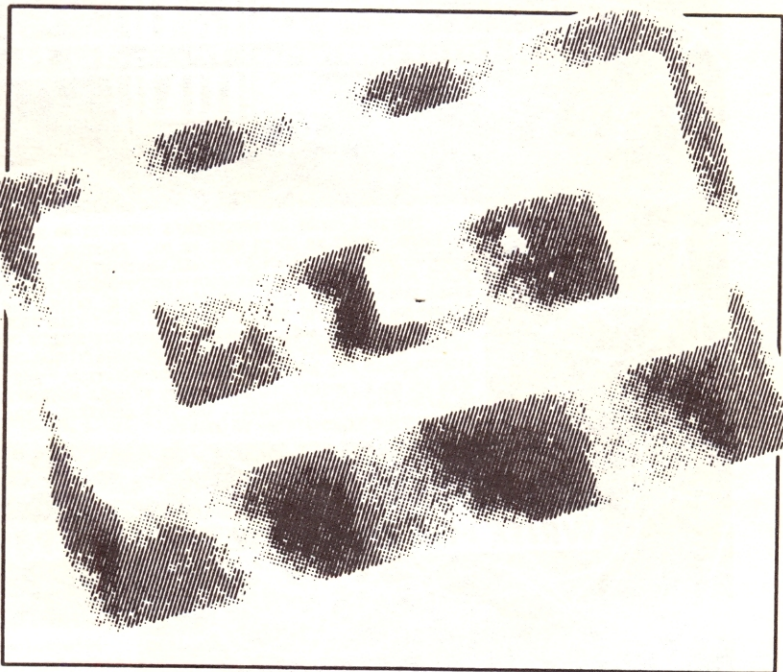
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FEEDBACK

Dear Hal:

Fine looking magazine. Glad you're out there and glad to see it in my box. Good to see all the familiar names finding print again as well as new ones that bear checkin out. I'll let my Ice River readers know about it.

Some comments relating to the essays by David, Carl, and Miekal. The question of 'indie glut' has been bantered around for quite a while now and I agree with the general picture that David painted. However, I also feel that the problems indies encounter with distribution and radio are unfortunately specific symptoms of larger issues. Just as there will always be a core of djs committed to the music, like the composers and performers who create it and the listeners who make up the audience, there will always be those too timid to take a chance on cassettes or indy music basically because they are little more than assholes wrapped around the warm phallic/ego security of microphone and vacuum tube. Distributors will follow the \$ for the most part and where they find a profit - and it is there to be found - they'll eventually come around. If it were just a matter of re-educating djs and distributors, it might not look so dreary. But the bigger issues are the hydra heads of mass cultural cretinism. The baby boomers are going back to the womb via 60's nostalgia. Not the idealistic, revolutionary substance of the 60's - that would be a bit too difficult for folks - but the fuzzy warm comfort of listening to BEATLES '65. Team that up with the older generation's penchant for climbing into Professor Peabody's wayback machine every time they go to a concert hall and you've got a major marketing problem for anything new and/or different. There are some extreme reactions to this situation like Pere Ubu's David Thomas and Allen Ravenstine blithering a lot of foolishness in Option about there being "too much music" and that "something should be done about it". Their suggested solution? "Just quit, quit making music at all, not make a sound". Aww, bullshit. I appreciate David Prescott's level headed approach and suggest it as a model for any of us that get too frustrated. I would add an additional perspective to it; in some places they have 'done something' about the music so that there isn't 'too much' of it anymore. The Eastern block countries are a good example. There's some great music coming out of those countries, but there are also a lot of folks 'not making a sound'. Yeah, it's a bitch, but there's a flipside to keep in mind.

As for Carl's ruminations, well... I appreciated Carl's work on A/a, although I never would have considered him a sage, and I appreciate his personal musical pursuits and the innovative sonics available through his Audiofile cassette label. But his complaints in **Electronic Cottage** and Gajob about real music being equated with tradition, about cassette production being shitty, about the worth of getting the nod from the straights, about how he could do so much better if only he had more money for better equipment... Hey, fine for you, Carl, but I'll pass, thanks. The lines of tradition are boundaries to cross. If cassettes are so shitty, why have they got 52% of the market wrapped up? If the straights want to sign me up and leave me artistic control, no problem, but until then I'll settle for their furrowed brows. And if money is the key to it all, how come Barry Manilow sucks?

Miekal's piece brought it together (great quotes too). Independence and interaction. Cornucopia of technological tools. Global neighborhood - and actually galactic or even cosmic considering the entities that might have been listening to indie broadcasts blasting out through the stars along with old LUCY reruns.

Cassettes, multitracking, networking, multiaesthetics, hypermedia are all revolutions. And we all win. It's a wave. A blossom. A rush with its own critical mass. It is already a big part of everyone's world whether they are aware of it yet or not. It cannot be taken back and it continues to grow and proliferate. I share Miekal's belief in this momentum and believe it will carry us through the difficulties of pioneering new territories (although I am certainly not naive enough to imagine that this means we will all someday be wealthy off the fruits of cassette networking). I'm happy with the muse and her pals. I will continue to support the flow. I think EC is an important part of it, so here's \$7 for a sub, some reviews, and some M&M cassette releases with more to come. I encourage your other readers to do the same.

I also encourage everyone to frequent Gen Ken Montgomery's newly born independent music store when they're in

the big apple.

And stay viral. See ya,
Michael Chocholak
P.O. Box 38
Cove, Oregon 97824

Dear Hal-

Got the ECs and they are really good looking! Nice lay-out job, and isn't the Macintosh great (and easy) for typesetting? It is really a handsome magazine. Congratulations. And the content was great - I really enjoyed the interviews with Al (he makes a dashing cover boy); and it was great the way you got a pool of people together to talk about their work in the field.

Like I said, much of the content was informative, thought-provoking and fun. However, both Don and I would like to let you know that the Terre Blanche review offended us greatly. It supports, advertises and sympathizes with the white power movement and attitude despite its lame disclaimer that the reviewer doesn't agree with Terre Blanche's racial standpoint. Terre Blanche's political view is part of their music, because they want it to be: they have declared it, and they have integrated it into their music, and their intent is clear, focused and deliberate. One cannot separate their political viewpoint from their music because of this. Claiming one doesn't agree with the political point of view but likes the music makes as much sense as marching around in full Nazi regalia simply because "the color and texture of the uniform fabric is nice, and the swastika makes a lovely graphic". It is still condoning the attitude and viewpoint, or at very least (but just as bad), condoning the vehicle through which the viewpoint is being supported and disseminated. The review also states, "If I lived in urban Chicago and was treated daily to threats of physical violence from Black or Hispanic neighbors, I too might develop a similar attitude". This statement directly sympathizes with, justifies, supports and condones white superiority, and this is totally inexcusable. We are surprised that a magazine as fine as EC would print such a review, especially in light of the editorial policy stated on page 7 of Issue #1, regarding the printing of material that is counter-productive, needlessly negative, or derogatory.

Lydia Tomkiw (&Don Hedeker)
Algebra Suicide
P.O. Box 14257
Chicago, Illinois 60614

Dear Hal!!,

Thank you very much for your magazine!! It is so very fantastic because it is exactly what I was looking for and it is exactly what the tapeworld needed!!

I got heavily involved in the tape world in early 1987. Very quickly I realized that all this is much more than "just" some queer tapes done by frustrated musicians - this is a lifestyle, a way of thinking and also some kind of gentle revolution - I think.

In my thinking it is the musical - or better the "art side" - of this worldwide movement which grows in the moment - which is pro-life, trying to establish a different level of living - the days of "only bigger is better" are definitely not over, but there is a strong worldwide movement growing - we are not fighting against it - we are working FOR something else ... this is almost exactly what Carl Howard wrote in his article - and I just almost repeated what you wrote in your foreword ... but I think this is the basic idea of all those who, are very active .. so the more I grew into it all the more I thought that the worldnet has to be stabilized ... and very important: that "normal people" got to have the change to get to know about it.

In the end of last summer Stephen Parsons from BBP Records & Tapes (England) who was distributing my tapes, visited me and started to talk about this Kentucky Fried Royalty idea - at once I was thrilled by the idea - so we were talking for three days and nights - well I'm studying journalism so it was a logical conclusion for me to establish a KFR News Department. I wrote a first basic info and sent it to the places where I thought it could be useful - I also did flyers, spread them, wrote articles in fanzines, etc. etc....and suddenly the avalanche started...it was really unbelievable what happened since then - I got in touch with "normal melodic rock bands" as well as with "queer experimental musicians" - everybody was hot about the basic idea...suddenly also "official" German radio stations started calling me for an interview and I'm doing now a monthly tape show here at Radio 100 (alternative station) - then I got in touch with underground bands from East Germany - so I decided to establish some kind of KFR/GDR section - this means that I announced on the radio that every GDR band may send me a tape and I will send them for every sold tape a blank CrO2 tape - this is bvery helpful for them because one blank tape over there costs about \$10!! And it is not allowed to send money...every day something new happens and I know that something really started - people from South Africa write to me as well as people from New Zealand - people started calling me...well it is absolutely crazy!! I also have many visitors now - in August there will be even a friend from Japan visiting me!!

In July (11th to 15th) there will be the first international KFR meeting in Cologne with discussions, concerts, tape fair...

At this meeting we will discuss how to establish a real alternative music level - the basic idea is to combine all the activities that are already going on - at the moment I'm working on some kind of radio network because more and more radio stations get in touch with me who also play tapes... I could go on for hours giving you details about it all... But I think that you are quite familiar with it.

The last sentence of David Prescott's article is very important! "With a greater understanding of the systems that surround music production..."

Well, I think that the systems that grew slowly with the ages will always lead to the same results - music in our time means business - it does not matter in which country you live or if the government is called "social" or "conservative" or... it is all about money - so the only way is to build new systems... systems that work the way we live and feel... we don't need loads of green bucks but I could do with many more friends working on one big idea...

A word about money: Well, I know that we all need some of it to live... so I always enjoy the letters that include some money for my new tape but I think that the relations are totally insane in this world - a record company that takes 70-80% of the money from each record sold, only because they have the machinery... this is not at all correct and really crazy because we can do it all on our own - now that I know "something" about the tape people I dare to say that probably "millions" of us are everywhere on this mistreated planet... so we just have to unite... it is really that simple!

Yeah - this is my aim... all this gave a real sense to my life - this gave me the strength to do all kinds of things I never managed before (even things like cutting down smoking to a level where it is a pleasure instead of a curse are possible now) - I can really say that since I'm



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 ... well all good reasons to get in touch if you are into the real independent idea!!!
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Neon Judgement managed very well. But suddenly, last year something happened. Belgium invented NEW BEAT. It started in some dance halls where some djs played electro body music records on a different speed and pitch control, thus creating music with 110 B/m (beats per minute) tempo. Some Yuppie people who got from Daddy a complete computerized digital home studio, started to create electro music with the 110 B/m tempo. New Beat was born.

What's different with this:

First, record sales went up to 50,000 (!) copies in Europe.

Second, the playback was reborn.

A tape is used to give "gigs" for about 20 minutes (even vocals are taped!). Gigs where they get \$1,000 (!) for 20 minutes of playback!! The New Beat music is very simple. And due to the digital recording equipment, very cheaply recorded and produced.

New Beat has two commercial opponents. "Bands" like Confetties state: New Beat is clean, and creates a nice Mommy & Daddy will like it image. Others like Erotic Dissidents have an extreme sexy S/M playback show. The New Beat wave has a bit finished by now, but still every major (or even indies) are releasing New Beat electro.

We only can hope that this easy-made, simple super-commercial electro music catches the attention of more serious electro bands. Maybe it is a chance for all of us to show people there is more to electro music than a 110 B/m rhythm and a computer sample voice.

Sandy Nys

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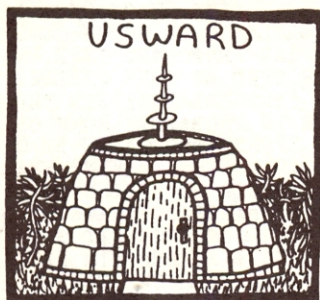
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7 PROJECTS TO CHOOSE FROM

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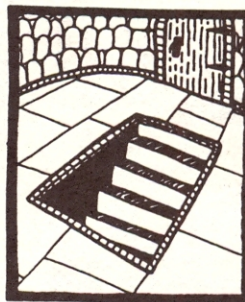


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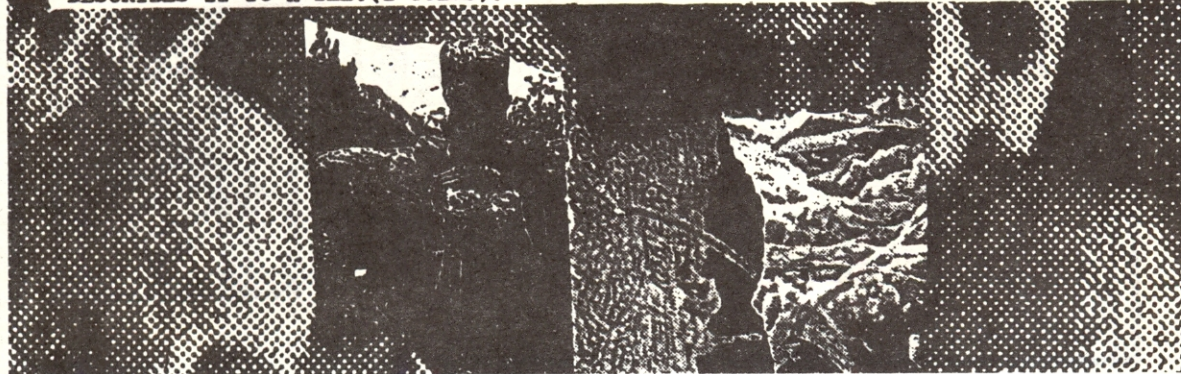


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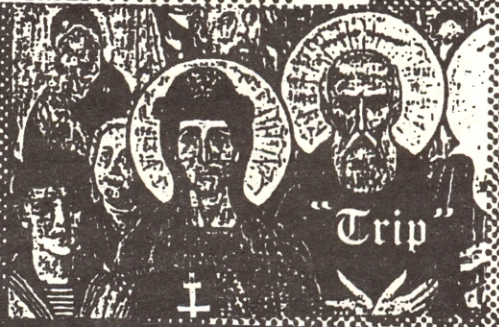
By Chris Phinney

I FIRST HEARD OF ALLEGORY CHAPEL (THE BAND) FROM DAS ABOUT THE SAME TIME I DID THE WOUNDZ NEVER HEAL COMPILATION. DAS SAID SOMETHING LIKE, ELDEN M. (PROPRIETOR) OF ALLEGORY CHAPEL LTD. (THE LABEL) HAD COME OVER TO HIS HOUSE & WAS SHOWING HIM THE WOUNDZ NEVER HEAL TAPES. SO BEING THE CURIOUS ONE I DECIDED TO CHECK INTO THE MUSIC OF ALLEGORY CHAPEL. SO I ASKED AL ABOUT ELDEN M. & ALLEGORY CHAPEL & LO & BEHOLD AL SENT ME A COPY OF ALLEGORY CHAPEL-"TRIP" C-60-SOP194, WHICH IS ONE EXCELLENT TAPE OF SONIC INNOVATION, AS ARE ALL ALLEGORY CHAPEL TAPE RELEASES I HAVE HEARD TO DATE! ELDEN COMPOSES SOME EXCELLENT MUSIC FROM MOVING SOUNDSCAPES, TEXTURESCAPES, & BEAT RHYTHM MATERIAL, MAN THIS CAT CAN REALLY PLAY!! SO ANYWAY "TRIP" INSPIRED & SPURRED ME ON TO DELVE FURTHER INTO THE DEMONIDE OF ELDEN M. & ALLEGORY CHAPEL LTD.

THE LABEL (ALLEGORY CHAPEL LTD.) BEGAN WITH ITS FIRST RELEASES BEING ALLEGORY CHAPEL & CARBON 14-QF WHICH CONSISTS OF TWO EX MEMBERS OF ALLEGORY CHAPEL. TO DATE ALLEGORY CHAPEL HAS RELEASED THE TAPES GETHSLMENE-C-60?, PARABLES FROM THE GARDEN OF THORNS-C-60, AURAL DEMONIDE-C-60, TRIP-C-60 ON SOP, WHICH WAS RECORDED LIVE ON "MASTERS OF UB" KZSC FM RADIO-JULY 28, 1988, A TESTAMENT TO MANS OCEANIC CRUELTY PTS 1 & 2, FOLLOWED OF WHICH PART 1 WAS PERFORMED LIVE ON 9/10/88 AT 455 10th ST. SAN FRANCISCO, A CONCERT PUT ON BY ANOTHER UMBRELLA CORP. WHICH CONSISTS OF DAS (UBUIBI, BCO) & BROOK HINTON (SUBELEKTRIK). PART 2 WAS PERFORMED LIVE ON "NO OTHER RADIO NETWORK" 9/13/88 KPFA 94 FM, BERKELEY, HOSTED BY JOHN GULLAK. THEN COMES SATANIC VERSES C-60? ON NIHILISTIC RECORDINGS (NETHERLANDS) THEN THE MOST RECENT AURAL DELIGHT "CONFIRMATION" C-60 SOP251. WHICH IS PROBABLY SOME OF ALLEGORY CHAPEL'S BEST WORKS TO DATE!! THE LABEL ALSO SPORTS TWO TAPES BY CARBON 14, CAKES, BIBLES & MISSILES C-46 & HUMANI CORPORIS C-60, WHICH I HAVEN'T HEARD BUT HAVE HEARD THEM WITH ELDEN M. AS ALLEGORY CHAPEL! SHOULD BE A PLUS OF SONIC ENDEAVORS THOUGH. ALSO ON ACIM ARE TWO NEW TAPES! ONE BY HANDS TO-SUAKE C-60, WHICH I MIGHT ADD IS AN AWESOME TAPE OF ENVIRONMENTAL RECORDINGS ALL TWISTED & DESTROYED BEYOND RECOGNITION, HIGHLY RECOMMENDED BY THIS LISTENER!!! & ALSO A C-60 BY MENTAL ANGUISH-MOOD SWING SHIFT. NEW EXPLORATIONS IN SOUND SCAPES. DESCRIBES IT TO A TEE. (I GUESS).



FUTURE PLANS & RELEASES FOR ACIM ARE A TAPE BY ALLEGORY CHAPEL FOR HARSH REALITY, A TWO C-60 COLLABORATION BETWEEN ALLEGORY CHAPEL & MENTAL ANGUISH DESIGNED TO BE PLAYED SPECIFICALLY ON TWO SEPARATE STEREO SYSTEMS SIMULTANEOUSLY! ALL KINDS OF CONFIGURATIONS WILL BE POSSIBLE WITH THIS RELEASE. THE PACKAGE WILL ALSO BE ACCOMPANIED WITH A BOOKLET OF TEXT & ARTWORK, MAYBE EVEN SPECIAL MAIL ORDER ONLY PACKAGING FROM HARSH REALITY & ONLY AVAILABLE AT LIVE PERFORMANCES BY ALLEGORY CHAPEL!! ACIM IS ALSO IN THE PLANNING STAGES OF SOME NEW RELEASES BY IF, BWANA, BIG CITY ORCHESTRA (LIMITED SPECIAL PACKAGE), A POSSIBLE HATERS RELEASE, & TAPES ALSO BY CHALIE AITKEN FROM SACRAMENTO, ODAL, IAO CORE, & LA SONORITE JUANE!! ELDEN ALSO DOES A RADIO SHOW CALLED "RADIO DEMONIDE" SORT OF A FLOATING DJ FROM STATION TO STATION, FROM HELLFIRE, INFORMATION OVERLOAD, UBUIBI, & NO OTHER RADIO, ELDEN GOES TO THESE STATIONS & PLAYS THAT HARD TO FIND INTERESTING ONE OF A KIND COTTAGE MUSIC, SONIC NETWORK THING EVERYONE BORED WITH RADIO NEEDS TO HEAR!! IF YOU WANT YOUR ORIGINAL MUSIC POSSIBLY AIRED IN THE BAY AREA I CAN ONLY RECOMMEND THAT YOU SEND ELDEN M. A SAMPLE OF YOUR MUSIC! WHEN WRITING FROM OVERSEAS INCLUDE AN IRC. YOU KNOW THOSE NIFTY LITTLE COUPONS YOUR POSTAL SERVICE SELLS YOU FOR INTERNATIONAL CORRESPONDENCE?????? OR IF IN THE STATES SEND A STAMP, WHICH IS BOUND TO GET YOU A CATALOG OF PROFESSIONALLY DUBBED, EXCELENT PACKAGING, INTERESTING WORKS OF SONIC DEVIATION THAT ARE AVAILABLE OR UPCOMING. I THINK YOU WILL BE PLEASANTLY SURPRISED!! GRAPHICS COURTESY ACIM, LAYOUT YOURS TRULY!.....



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THE CHALLENGE OF THE JAM

(Or, why I never do mail collaborations, well, almost never, well okay, not very much)

by Carl Howard

One of the unusual effects that technology has rendered upon our society is that it has changed not only the content of contemporary art, but the methods by which art is produced.

This has not so much to do with limp-wristed manifestations such as Andy Warhol's attempts to reify into art the mass-produced consumer talismans of a culture that praises disposability over long-term value as it does with the fact that low-end and hand-me-down musical and recording gear has changed the nature of what it means to be a "musical community", and consequently the nature of the music itself. There has arisen in the twentieth century a curious split between the way that music coming from the western tradition is composed, and the way that music coming from "third world" traditions is composed. It's a schism and a dichotomy which actually explains a lot about the fundamental differences in these cultures.

The legacy of music in the western tradition has largely been one in which orchestration is a group function, but composition tends to be a solo endeavor. In this instance, the actual musical community has not entered the picture until a given composition is largely finished.

Meanwhile, music arising from African and other non-western traditions has always emphasized community as a fundamental point of composition. Jazz and gospel musics, for example, have always been created as communal works - from each member involved in the performance. In the western tradition, we actually see that the process by which creative endeavor was narrowed from a communal to a soloist's function began several hundred years ago, with the community - the human part of the equation - being deemphasized on the whole. Naturally, western scholars would look at the art produced by cultures which did not deemphasize community and produce pejorative and downright racist conclusions about their importance.

And yet somehow, through the smokescreen, the influence of non-western art and methods of composition prevailed in AmeriKKKa. Perfectionist rock composers like Pete Townshend aside, popular music influenced by black styles and black music theory has mostly remained communal in its compositional aspect. A band builds a song from a riff, or a lyric, and completes it together.

Much of the electronic music released on independent cassettes, however, seems to have followed the classical western model of composition in that it has become to a great extent the domain of the soloist - the DIY'er segregated by walls and by eclecticism of taste (and perhaps by income level); whose "musical community" has ceased entirely to be geographic and become electronic instead. The next door neighbor might as well live on Mars, because it is the contact who lives hundreds of miles away whom the cassette networker prizes.

This has caused a strange manifestation to occur within the music. Nearly gone are the kinds of electronic improvisation groups which the 1960's spawned, like AMM and MEV (although we give more than passing notice to groups like Big City Orchestra, Violence & The Sacred, F/i and Viktimized Karcass which continue this tradition...and Alien Planetscapes if they can just get a guitarist!); in their place we find talented soloists: Michael Horwood, Randy Greif, Jeff Greinke, Dave Prescott, Richard Franecki, Chris Phinney, Mike Jackson, Al Margolis la la la.

The eminence of the soloist over the group changes the nature of the music, giving it a too-cozy kind of insulation that no amount of networking feedback (reviews, mutual support and so on) can entirely dispel. The most convenient way of getting around this has been the phenomenon of tape collaborations by mail. While these may be interesting and even occasionally successful musically, they do not restore the challenge of working in a real musical community. Try to imagine if jazz performers like Coltrane and Mingus and Davis had to limit their music to mail collaborations instead of whacking out their music in a thousand small, smokey clubs and rehearsal spaces every night. There is just no way that the intensity of the music and the eloquence of diction and discipline of technique could have been established without the direct challenge of one-on-one play, the immediacy of instantaneous confrontation.

My background is rock music. I wanna hear what I wanna hear, and I wanna shout about it. I also know that on those occasions when cassette networkers have jumped those planes, trains and automobiles and joined their musical

conceptions together, the challenge of live music has made people play better almost every time. The communal charge of music is one which can never be entirely erased; a player's instinct is challenged as soon as he/she/it has to guess the other player's next move, or respond to the move just made. The situation becomes something like the musical chess/chairs games which John Zorn has led, except less intellectually precious than that.

When I've jammed with Phinney and Jackson, we have established a mutual background based on a combination of the musical tastes we share and our awareness of each other's previous recorded work. So we know what we like and we know what we sound like. Then we PLAY. We go to the root of the musical tradition as established by western and non-western models, and we proceed to whack it out as best as we can with our limited technical skills (keep the brass ring - ain't no pride in not being able to play a scale without faltering).

Now that other networking artists have also begun to break down the physical and electronic walls, and have attempted to revive the real human community in which music thrives (Dave Prescott's meetings with Conrad Schnitzler and Jorg Thomasius would be one example... Al Margolis' tours of every city on earth would be another), we are once again proving that the truly "progressive" "alternative" is the one which is, at last, the most traditional of all.

International Media Exchange: The online information service of the independent network. I.M.E. is dedicated to supporting and promoting independent artist and musicians as they seek to express their ideas in whatever media they choose.

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The intended format of I.M.E. is to provide contact addresses as message subjects, then the responses to the original message/subject will provide the latest information on that contacts activities. This format will allow I.M.E. to act as a reference library documenting the activities of contacts in the independent network worldwide. By using the Scan function you can easily find the contact you wish to read about or add comments to. To read about a contact: type R + the # of the contact/ example: R3 for Mystery Hearsay International. Commands must be typed at the I.M.E.: prompt. A complete downloadable text file is available and will be updated monthly. Also work is underway to make I.M.E. available as a Hard Copy Zine with Photos and Visuals.

The Editors of the International Media Exchange are: Sue Doe / Video Speak Productions

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HOME MUSIC PROJECTS FOR KIDS

by Walter Alter

Introduction: letter from Walter Alter to Hal McGee: May 16, 1989...

Gee, thanks for the enthusiastic response to the home music projects print-ups. I think there's a real need to try to actively develop a wider interest in abstract sound for several reasons. As you pointed out, whenever a scene is kept prisoner to a handful of cognoscenti it rapidly begins to consume itself and learns relatively little else than new ways to exploit old ideas. Myself, I'm real partial to the debris box approach and the full exploitation of surplus and obsolete gear. Something nice happens when equipment becomes available real cheap; it loses its fucking pretentiousness, its iconography, and becomes more an object upon Duchamp's dissecting table, i.e.- you can break it, take it apart, reassemble it in weird ways, use it in a manner contrary to the holy instruction manual, etc. What happens is that with the old gear, an artist can discover a hundred times more new and not boring stuff than with the crap that comes in its box. So, not only can you do better art with old, cheap equipment, you can extend its domain of effect among economic social groupings that don't have access to the Midi madness. Most of the kids we played with at the San Francisco Youth Arts Festival were poor Black and Asian hipsters fresh from the war zone. We let them commandeer our gear and set back and listened to some really hot human wave acoustics. We got lots of ideas we wouldn't have ordinarily come across and the kids had a great time. The Art Festival organizers were jealous because our event was by far the biggest draw, bigger than paper mache hats and goofy spin paintings. The home project sheets were designed to give the kids some accessible fuel for continuing interest in free-form audio. I'd like to expand it into a handbook of gradient projects of increasing complexity so youngsters could take that "low end" approach and never lose sight of the sorts of methods that can lead to more discovery per unit of time. I'd like to ask your readers to help in this project by sending me some of their ideas about easy projects for easy gear, stuff they might have done when they were getting started, or, hopefully, are still doing in some form or another. If I get some decent response I'll print up a little handbook and have it available from Bird Butt Productions. Squeal the wheels.

Yer Pal

W. Alter

Hi Kids. We all know what music is, right? But if I said electronic music, I bet you couldn't remember the last time you heard any. You won't hear it on the radio or at a disco 'cause it's too different and experimental. Electronic music has been around, though, ever since we've had electricity. It just hasn't been very popular because it's not about songs, it's about sounds! Yah, sounds, the stuff that's there before it gets turned into musical notes or rhythm patterns or words or melodies. The building blocks of electronic music are any sound you can imagine that can be produced or modified by electrical equipment. I know you've heard these building blocks, but just don't recognize how they can be put together in electronic compositions. So let's go find some building blocks. It's easy... Check the TV Guide and watch "Star Trek" next time it's on. Listen to the sound effects, the "bleeps" and "warbles". Building blocks. Turn on "Max Headroom" and listen how Max talks. Building blocks. If you have a VCR watch "Star Wars" and listen to R2D2 talk robot talk. Building blocks. Here's an easy project you can do for your first building block composition. Simply turn on the TV and switch through the channels, 'round and 'round, back and forth. Listen to the little bits of sound from the different programs, including the "hiss" of the blank channels. The bits of talk should make a little sound "idea", then switch for a new "idea", some long, some short, some real short! Fun, huh? This is your first experimental audio composition. Later we will learn how to record and save these compositions and string them together and lay them on top of each other. Remember the word: "experiment". That's what we are doing. We are learning about a raw material in its free state so that we can begin to make our own independent discoveries.

This article will help get you started using your home stereo equipment, some gear that you can make yourself and some tools you can buy real cheap. The important thing is to start simple and play around a lot with what you have. You really don't need that Casio \$300 keyboard. In fact, you will do better without it because you will learn how things

actually work by making them yourself and by finding new ways of hooking them up that are not covered in the instruction manual.

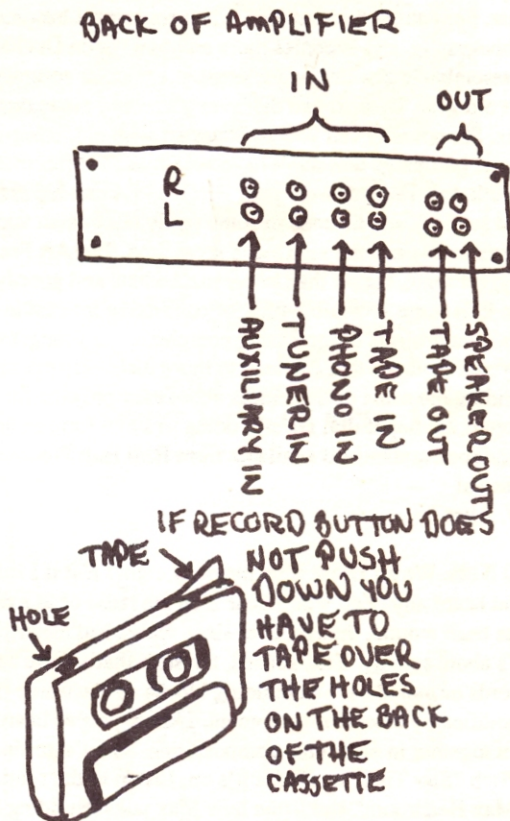
Put your brains in gear and pay attention 'cause here we go!...

STUFF AROUND THE HOUSE

Check out the items illustrated here. Chances are you have half of them already. Chances are your friends and relatives have even more stored out in the garage or ready to go to the thrift store. Gather together as much as you can and clear some space in your room or your garage for your audio "laboratory". Now we can get down to the basics. Ask your parents if you can use the stereo. You're not going to hurt anything; you will just use it to its full potential.

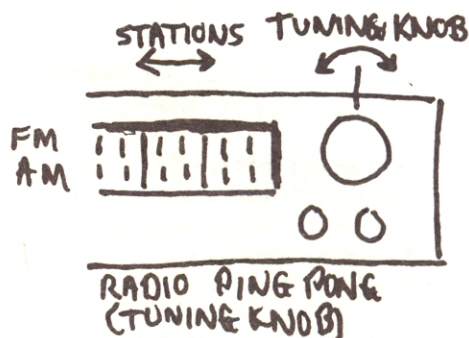
- FIRST PROJECTS:**
- 1) RADIO PING PONG
 - 2) PAUSE BUTTON EDITING
 - 3) DIAL TWIRLING

Any sound that you hear coming out of a speaker has been amplified a whole bunch from its original strength. Radios and most tape recorders have built in amplifiers. Record players and some tape players don't, so they have to go through the amp. Most hi-fi stereo sets have an amplifier with lots of little plugs called "jacks" on their back. We are going to use these jacks to get all our bits of gear feeding into the tape recorder so we can save our experiments to listen to again and make improvements as we learn more.



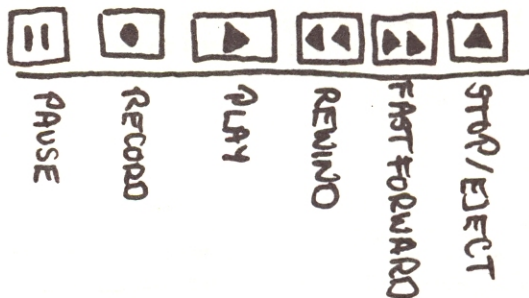
So let's do our first recording with a fun exercise known as "RADIO PING PONG". For this you need an AM-FM tuner connected to the amp and the amp connected to the tape deck. Most home stereos are hooked up like this already so that Mom and Dad can record a special radio program. Put a cassette in the recorder (a blank one or one nobody listens to), push the RECORD and PLAY buttons and then turn on the radio and see if the record meter displays are jumping in time to the music. Push STOP, rewind the tape and then play it to make sure everything is working OK. You kids with bad boxes can do this one easy - just record off the radio. What we're gonna do is find any two stations right next to each other and first turn the knob to one and then turn the knob to the other, then back, then forth, faster and faster. Try to feel right where the stations are and really get a solid rhythm going -ping-pong-ping-pong. Now listen to what happens to the music on each of the stations. It sort of blends the two songs into a totally new mix with some

unusual harmonies. Keep trying until you can't recognize what's on the two stations, but can actually hear a new melody. Don't treat the knobs rough, just get the rhythm going and then try other stations to get new and pretty combinations going. If you have a hard time turning the knob back and forth right on the stations, try to tune in an FM station opposite an AM station and then ping pong between them with the AM-FM changeover switch. You are creating electronic music!



The next project is fun because the final result is always a surprise. It's called "PAUSE BUTTON EDITING".

Again we use the radio, but this time we don't record a "real time" section as it occurs. We will use the PAUSE button to record a little here, a little there and so on, building up a long section made up of little snippets from the radio. Tune in a station, push the PLAY/RECORD buttons... Leave them on... Now count one... two... three and push the PAUSE button. The deck has stopped recording, but as soon as you push the PAUSE button again it will continue recording OK, PAUSE button on, right? Find another station... PAUSE button off... Record one, two, three... PAUSE... New station... PAUSE off... Record one, two, three... PAUSE... Repeat. Do 15 or 20 PAUSE edits then rewind and listen to a big surprise! Do some longer record segments, then a group of real, real short ones... Mix it up, experiment.

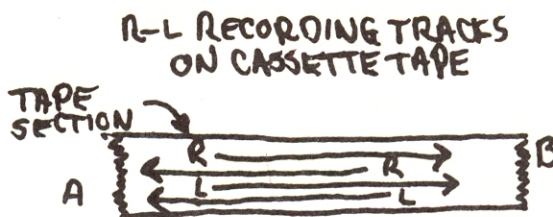


Now you can mix PROJECT 1 with PROJECT 2, Ping Pong a little then Pause Button Edit a while and then back to Ping Pong. Keep building with those little building blocks. Use the static hisss between the stations.

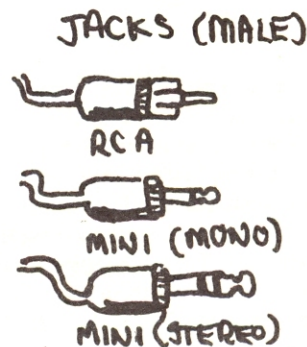
Ready for a new building block? Let's do some "DIAL TWIRLING". You probably guessed what this one is. Just like it sounds... Twirl the dial... Slow, fast, stop, go... Now Ping Pong, now Twirl, now ping pong, Pause Edit, you get the idea... Concentrate, listen, get some good stuff jammin'! Build up about five or ten minutes on the tape. Listen to it a day or two later. Neat, huh?... Yah, you did it. Take the cassette out, remove the tape on the holes so nobody records over it (or pop out the tabs with a knife) and save it in a safe place. Nice goin'.

STAGE 2 PROJECTS: 1) CHANNEL MIXING 2) CYCLE MIXING

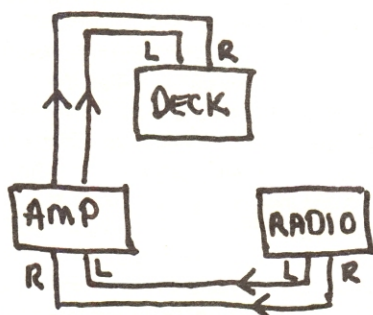
OK. So now you are real good at making radio experiments and know the tape deck buttons. Now we're ready to get serious and take advantage of the two channels that every stereo set has. Stereo means that you have two speakers playing separate tracks from the tape. These are the Right (R) Channel and the Left (L) Channel. The tape cassette records these two tracks on Side A and then when you flip it to Side B, records two more tracks in between the first two but in the opposite direction. We get four tracks in all but can only use two of them in each direction. The fun part is that we can record two separate electronic themes on each track - one on Channel-R, one on Channel-L and then play them back together in a combination known as a "mix". We are mixing together two separate ideas, one on top of the other in a layer. Layers create "textures" or "sound feels" depending on which building blocks we use.



Channel mixing takes a bit of preparation. We'll need some new, inexpensive equipment and also we'll have to learn how to make sketches or drawings known as "block diagrams" to keep our set-up from getting too confusing and to keep track of some experimental wiring.

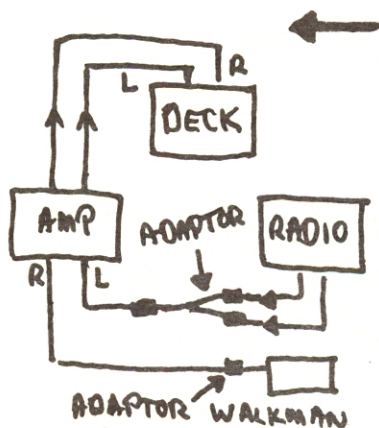


In order to have a clear picture of what we'll need to do for the two channel mix, we will have to draw a block diagram which will show how the gear will be hooked together with wires (leads). Look at the illustration and see how the STAGE 1 projects look when diagrammed in block fashion. We ran leads from the Radio (signal source) into the Amp (signal processor) and then to the Deck (signal storage). Note that we used the R and L Channels in a straight-through hookup - R to R and L to L on each of the components. For our channel mix project we are going to change this around so that the radio's R and L Channels are joined together into a mono (not stereo) signal at the amp. It's a two into one idea, Radio R and L into Amp R Channel. This frees up the Amp L Channel for anything we want to put on it from any



BLOCK DIAGRAM OF
STAGE 1 EXPERIMENTS
NOTE THAT LITTLE
ARROWS SHOW DIRECTION
OF SIGNAL AND THAT
R AND L CHANNEL ARE
CLEARLY MARKED

other signal source, like another radio, another tape deck, a turntable, etc. For this project we'll use another tape deck such as a little Walkman because they are easy to acquire, everybody has one these days. With the Walkmans our L channel signal source we will be able to use the tape we made in the STAGE 1 projects and layer onto it with even more Ping Pong and Dial Twirling, but not Pause Edits. See if you can figure out why Pause Edits won't work well in this set-up.



Here is our new box diagram for the CHANNEL MIX. Note that we need two adaptors to make the hookups - one for the Radio to feed the Radio R-L leads into the Amp L and one for the Walkman because on the Walkman we'll be using the jack that the earphones plug into and it is a different kind than what you find on the back of the amp. The Walkman uses a Mini Plug (see drawing) which can be either stereo or mono, but it is usually stereo. For the Radio R-L into L you will need to buy an RCA two into one adaptor with female

ends. For the Walkman you will have to buy an RCA to Mini adaptor. Again we have to be sure to get a two into one stereo into mono arrangement since the Walkman stereo (R-L) Mini will be adapting to an RCA Mono (female). Bring this article with you to Radio Shack and have the salesman help you pick out the right adaptors. OK, so now you have the adaptors, use the block diagram to hook up all the leads correctly. The next step is to test out the set-up to make sure both signal sources (Radio and Walkman) are going through

the Amp and onto their respective tape channels. Put a fresh tape in the record deck. Put your STAGE 1 project tape in the Walkman. Turn on the Radio. First we will do a volume level check to make sure that the deck records both channels at the same level. Push the PLAY, RECORD and PAUSE buttons on the deck at the same time. The Record Light (L.E.D.) will go on but the tape will not roll. Even though the tape is not rolling, the Amp signal from the Radio and Walkman will now register on the Record Volume Meters on the Deck. Set the Record Volume Knobs (or slides)

ADAPTORS
RCA STEREO TO
MONO (FEMALE)



RCA (MONO) TO MINI
(STEREO)

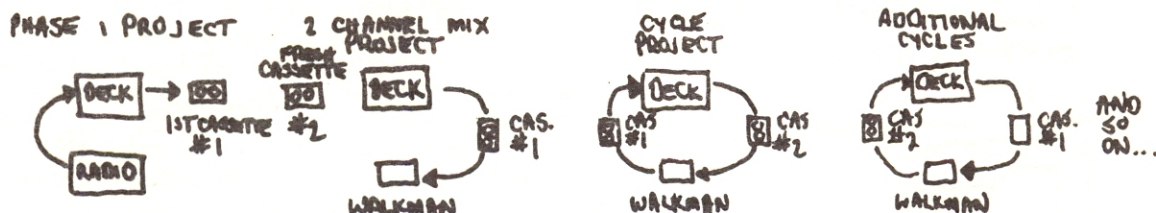


RCA (MONO) TO MINI
(MONO)

THESE ADAPTORS
ARE AVAILABLE AT
RADIO SHACK FOR
\$1.00 to \$2.00 EACH

on the Deck at about half way for both R and L Channels. Find a station on the Radio. You should be able to hear the Radio over the L Channel speaker, but if you can't just use the Radio's station tuning meter to make sure you're on a station. Play with the Radio volume until you see the Radio signal showing up on the Deck's L Channel Meter. It should spike the meter up and down in time to the music. Set the Radio volume so that the spikes just go into the red part of the meter. Now we'll do the same for the Walkman. Hit the Walkman PLAY button and work the volume control until the Walkman (Channel R) signal is also spiking on the Deck's R Channel Meter about the same amount as the L side. OK. We're ready to do a two channel mix. Rewind the Walkman tape. What we're going to do is hit the Record Deck PAUSE button to release it, then hit the Walkman PLAY button and then start ping ponging and dial spinning the Radio. Got it? OK. Go! We're recording both channels. Do it for 30 seconds or so. Hit all the STOP buttons. Rewind both tapes. Play the Record Deck tape to see if we got a good recording on both channels. You should hear a nice combination texture from both speakers. Cool. The neat thing about the two channel mix is that you can keep on adding as many layers as you like by cycling the Deck cassette back to the Walkman, doing the mix again with a new Radio signal, cycle the cassettes again new mix, and so on until you build up a real thick texture of multi-layers. Check the diagram if it's confusing.

BLOCK DIAGRAM FOR MULTI-CYCLING



This block diagram describes only the cycling of the two cassettes and does not involve any changes in the Amp and radio hookup - they remain as they were. You kids with bad boxes can also do multi-cycling if your box has a stereo jack for Auxiliary Input. The bigger boxes have this. If you have the Auxiliary (Aux.) or External (Ext.) Input then you can cycle with a Walkman, but you can't use the radio that is built into the box. You must use another radio. Your box then serves as an amp and deck combo which is the same thing as the separate amp and deck in the block diagram except that they are combined with their lead wires already hooked up for you internally. If you have a dubbing bad box (two decks) you can't use the other deck in place of the Walkman because of the way it's wired in.

Now that you can do two channel mixes and multi-cycle mixdowns, the real fun can start. This is where you are limited only by your imagination. Up to now we have used only a radio as our signal source. Look at all the goodies illustrated at the beginning of the article. Now you begin to get the idea! Every one of those goodies is a signal source and they can all be mixed into the cycle as a substitute for the radio. Microphones are especially fun because they will amplify any natural sound. You can put them inside musical instruments, up against other speakers like on the TV or toy ray guns or up against appliances like blenders(not inside!) and electric shavers. If you have an old record player and old records there are a lot of neat tricks you can do like plaing 45's off center, scratching, speed changes, and rubbing different materials against the needle. Please,



don't do any record player tricks on the family hi-fi. A lot of inexpensive gear can be bought at garage sales and you can get together with your friends and share equipment. Little by little, as you get more experience, you will learn how to make your own adaptors with a soldering iron and solder, how to make loops, how to make a patch board so you can record a dozen signal sources at once, and eventually how to make your own signal devices like wah wah boxes, fuzz tones, octave dividers, reverbs, delays, oscillators and on and on. Maybe you can interest your music teacher in starting an electronic music club. Have fun!

P.S. If you get a cool tape together send me a copy. I'd like to hear what you come up with.

Walter Alter
7 Grace St.
San Francisco, CA 94103

001 THIS WINDOW

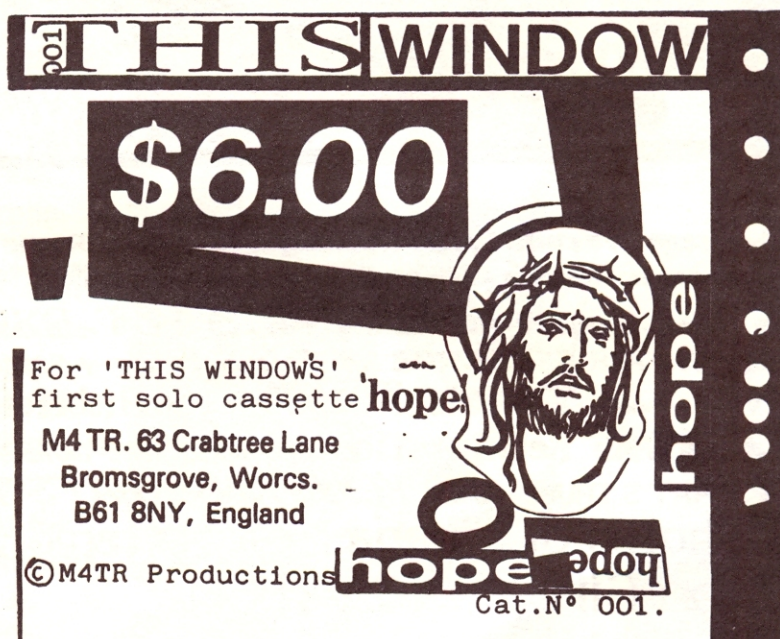
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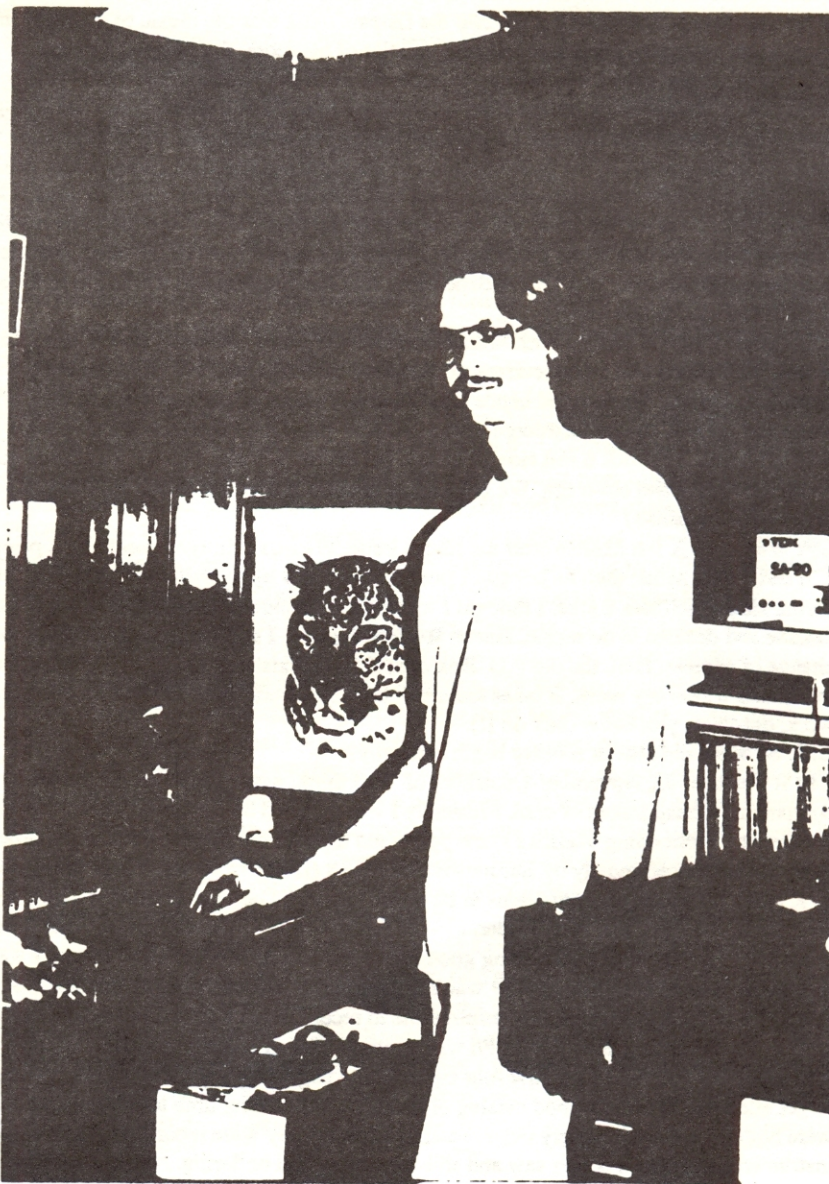
THE CHRIS PHINNEY INTERVIEW

by Roger Moneymaker

Photographs by Tawnya Phinney

Spring 1989

This interview is the culmination of four hours of conversation with Chris Phinney, owner and operator of Harsh Reality Music. Based in Memphis, Tennessee, Harsh Reality is an oasis of challenging music operating in a city indifferent, by and large, to electronic expression. For over ten years Chris has been a major proponent of alternative music and culture; first with Malice, a successful industrial/hardcore fanzine, and since 1983, Harsh Reality Music. Chris' label sports diverse works by the Haters, Konstruktivits, David Prescott, If, Bwana, Hands To, Mystery Hearsay and many others... In short a who's who of cassette culture/music. Like partners in vision



Sound Of Pig Music, Big Body Parts and audiofile Tapes, Chris' commitment is to music. Less an interview than a friendly bull session we talked about Chris' projects, his goals, his family, and do we need to buy more beer. Turn down the music the tape is rolling...

Roger Moneymaker (RM): Well Chris, I guess the best place to start is with **Malice** and the early years.

Chris Phinney (CP): What got me into the fanzine thing was the music of the early industrial scene, say '79-'80, around that time, plus I was also listening to a lot of hardcore, the Necros...you know. All of that caught my fancy and I was into it. At that time I was helping to book shows at the Antenna (the local "punk club") making the owner money (thoughts of McGee bring groans from all present). Man THAT whole scene has changed so much.

RM: I didn't know you then but I remember seeing you around, this tall blond fellow with glasses and a camera standing in the middle of the pandemonium of the hardcore and rock shows at the Antenna snapping photos.

CP: Yeah, the dedicated photographer. I got knocked down, camera kicked around, I lost my glasses. I got my elbow broken once. I was an old dumb-ass out there with the young kids—too old to be out there for sure. I've had people stage dive into my face while I was trying to take fucking pictures of the band. But the energy of it all I enjoyed. At the time the hardcore scene was DIY-independent, real independent and it was fun to be part of it.

RM: When did **Malice** begin?

CP: I guess I started **Malice** with Mike Honeycutt (Mystery Hearsay), Bob X and Chet XNO. The first issue came out in late '79. **Malice** was a crosscurrent of industrial thoroughfare. For example the second issue had an article on Throbbing Gristle. We covered bands like Cabaret Voltaire when they were in their prime. We did articles on that scene and we also covered hardcore music...fuckin' punk rock with articles on people like G.G. Allin, Battalion Of Saints, Necros. The rock n roll side of things, but fast rock n roll. **Malice** was doing good, it was doing well—getting a lot of good press and coverage. We got a lot of promos if that represents anything. It sold well.

RM: What happened?

CP: Well, Bob X left **Malice** after the fourth issue. We had a disagreement about printing or something. I published #'s 5, 6 and 7 with Mike; then he left and I published 8 and 9 by myself. I also did one "Inbetween **Malice**", sort of a partial zine which was a joke. I thought I wanted to continue the publishing thing but I got disenchanted with the fanzine and decided to do music, **Harsh Reality**, instead. I still get mail for **Malice**, even after about five years and a change of address. Hell, the old P.O. Box doesn't even exist any more. So...**Malice** is dead. I have no interest in publishing a zine any more. It takes too much time and work. I admire Hal for doing **Electronic Cottage**, it is so much work, deadlines you know (boy do I!).

RM: So when did **Harsh Reality** begin officially?

CP: It was late '82, November-December of '82 I think, when I first started recording and making racket with basic equipment—cheap pieces of crap. Musically I was inspired by Industrial music. You know, Whitehouse, Throbbing Gristle, etc. From doing **Malice** I knew you could do your own tapes. Back at the time I started the label I was in touch with and influenced mostly by Europeans like LXSS (Laxative Souls), Nigel of Nocturnal Emissions, Graeme Revell of SPK (who unfortunately now seems to be dance history), Gary Levermore of Third Mind, Glenn M. Wallis of Konstruktivits, Attrition, and Alan Ryder, then of Stress—now of Dance Naked. Alan is one of the early contacts who though active and consistently doing good music has had little or no vinyl action. I was also influenced by a couple of American cats. Al Margolis of SOP was a big influence. He was sending me tapes, SOP #1-6, and I was reviewing them in **Malice**, and he definitely inspired me to record. Also Richard Franecki of Uddersounds. I was listening to his stuff in the early days, long before F/i was on vinyl. **Harsh Reality** officially started I guess in 1983. The first HR ad was in **Malice** #6. I listed the first four tapes. In the beginning I got a lot of negative response. It has taken a long time to get attention, to build a good catalog of music. It took a long time to improve recording techniques. The first tapes were nothing but noise. Angry noise, beating on shit. They were recorded on a two-track reel to reel. Just beating on instruments, running a power saw and shit-screaming and hollering. Noise. And all of this came out on the first four

tapes. The first cool stuff, when I started trying to get serious about doing real music instead of racket, was with a jam band we called **Pungent Odor**. Basically it was a jam done at Dave Grave's house. We sent a copy of the tape we recorded to Alain Neffe of Insane Music, of which he used an excerpt, "Homosexual". We then changed the name of the band to **Skoptzies**. This was the first live band I had ever played with. They helped me change musically. They were (are) better musicians than I was. Actually I'm not a musician, I play by ear and til then I was doing racket and they turned me on to a new sound...(organization).

RM: Have you ever taken any music lessons or had any "training"?

CP: I took drum lessons as a kid. I eventually traded my drums for a guitar and then traded my guitar for some weed. So you could say I smoked my guitar (laughs). But anyway, **Skoptzies** played 10 live gigs.

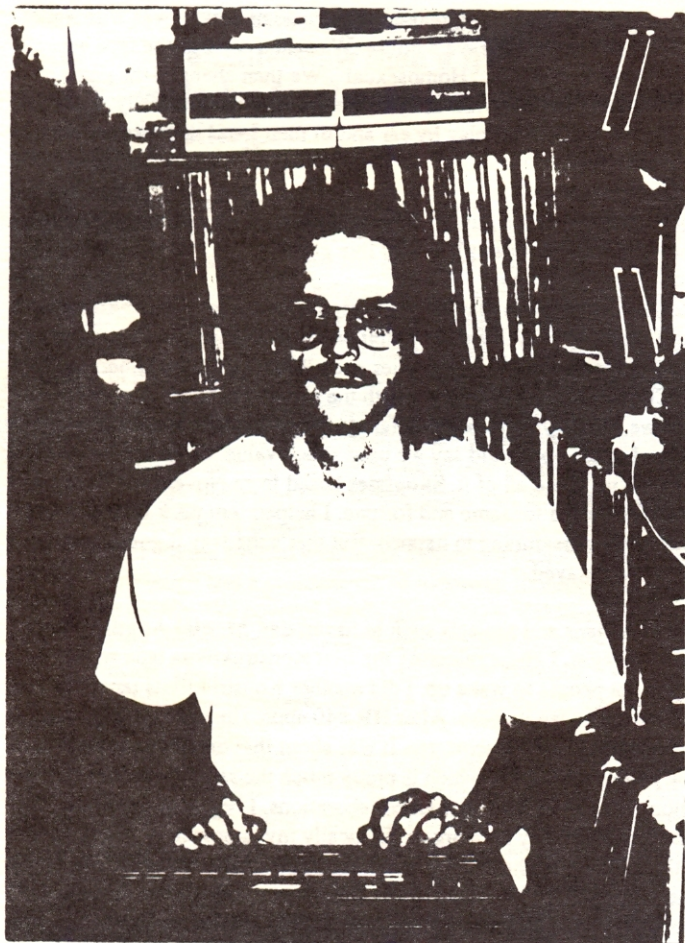
RM: What influence did your experience with **Skoptzies** have on you?

CP: Playing live with the **Skoptzies** helped me a lot. It helped me to play and to learn to shape songs. The **Skoptzies** had energy and for a while we were very theatrical. I sang and played from a pulpit, we used dry ice, death imagery, make up. We covered the stage with big xeroxes of mangled and deformed bodies and all that shit...you remember (I saw the **Skoptzies**' first show on Halloween 1983. Chris wore make up along with the rest of the band) A gothic rock gimmick. It was rock although some people thought we were trying to be artsy fartsy. It was fun and we got to be pretty good. Our theatrics, in the beginning, got us noticed... I guess you could say we used shock value. Later we did away with that. We practiced all the time—I was really hyped up about all of it. **Skoptzies** lasted from November '83 to early '85. The **Skoptzies** ended when everybody moved to California for fame and fortune. I helped 'em pack their shit and waved goodbye but it pissed me off because **Skoptzies** were beginning to happen. But that's the way it goes and I can live a lot cheaper in Memphis than I can in California, so I stayed.

RM: How did **Harsh Reality** the label develop?

CP: **Harsh Reality** #'s 1-40 were mostly Memphis musicians and projects such as **Skoptzies**, **Mental Anguish**, **Macroglossia**, **Cancerous Growth** and **Viktimized Karcass**. I guess releasing the first **Konstruktivits** tape was a turning point for the label because it got attention and got people to wake up. I did another **Konstruktivits** tape. Both of those tapes really helped to get response to the label and broaden its base. After **HR** #40 approximately I began doing other people's projects, like the **Haters**, **Alien Planetscapes**, **Dave Prescott**, etc. It was about that time I began really taking on music by other people I liked or music by people I admired, which is pretty much the same thing. I started to do compilations like the **Where To Now** compilation; I began to publish mail collaborations. I began to really get involved in networking, the shit-working with folks who are heavy networkers. Basically my approach is...I put out music I like. I turn down some. And the music on the label I push hard. I promo to magazines, radio stations, and I trade with people. If people like the music then fine. If they don't like it then fine. I'm always pushing the homeboy product, trying to broaden the horizons and get people to notice. A lot of people think **Harsh Reality** means harsh music, but it's just a name. It's actually a throwback to what I was listening to when I started **Malice**. Lately my interests have fuckin' regressed to when I was 18 years old and buying **Hawkwind** and **Gong** records. In that spirit **Harsh Reality** has tried to branch out, tried to get into some fuckin' rock n roll here and there. Just because it's called "**Harsh**" **Reality** I don't want people to think it's all harsh tapes. I'm trying to put out more rockin' stuff, like tapes by folks such as **Room 291**, of course the **Karcass**, the **Sponge**, etc. I want to release this stuff to mix in with the other stuff on the label, the noisier, more experimental stuff like **Big City Orchestra**, **Prescott/McGee**, etc. As I said before I'm getting more into psychedelic/progressive rock. I've been in touch with **Rat Music** and **Ken McKenzie** in Scotland who specializes in this type of music. I'm trying to get in touch with groups like **Omni Opera**, **Ozric Tentacles**, **Osiris** for possible releases on **HR**, although their numbers are small and it's hard to find groups into this kind of music. Basically **Hawkwind** type stuff, you know, old **Nektar** and **Genesis**. I still love the weird, experimental stuff too. I'm digging **Henry Hektik**'s stuff—he sounds like prime **Cab V's** or **Eric Random**. There are a lot of tapes I put out from smaller networkers whose music needs to be heard. I put out people's music that I like and I feel deserves recognition. Some folks don't get their stuff out there like it could be done and thanks to doin' **Malice** I learned how to get it out there. I love to hear what people are doing in their den or basement. I love checking out new music and communicating with like-minded individuals.

RM: Any immediate goals for **HR** or your own recording projects?



CP: I enjoy working with people in collaboration and I've had good fun doing things with Jeff Central, John Hudak, Al Margolis. It is always a pleasure to work with good musicians. I'm going to New York this summer to do just that...to play and jam. Gonna go see Al and check out his 8 track. I'm also gonna jam and visit old Doug Walker at Space Station Studios, maybe I'll even get a copy of the music we make. And of course I'll hang out with Carl Howard of New Jersey. As for the mail thing I hope to do collaborations with M. Finkrieg of Deaf Eye, also Frans DeWaaard of Kapotte Muziek. I'll probably do another collaboration with Jeff Central of ITN, and hopefully Jeph Jerman and PBK. These are still in the works now and frankly this 12 month compilation thing is keeping me real busy. I'm working with Allegory Chapel on a double C60 tape to be played on two stereo systems - it is designed specifically to be played on two stereos. It's a similar concept to Con Schnitzler's concert for four jam boxes. The set will have a booklet of artwork - it's called SONICALLY COORDINATED ENVIRONMENT SYSTEMS. I guess the biggest project of 1989 is the 12 month international compilation series featuring "a country a month". Also, Jeph Jerman and I are working on an LP...a limited edition of 250 copies. We're doing one side each, hopefully with special mastering. It's a real DIY project - we designed everything, the covers, the inserts you know. Right now doing a split album with friends is a good way to get your shit out there on vinyl.

RM: So do you want to make **Harsh Reality** a "record label" in addition to or instead of cassette only?

CP: I'd like to try moving into doing more vinyl. It depends on breaking even with the **Hands To/Mental Anguish LP**. We're doing 250 copies and probably 50 of those copies will be promoed. It also depends on if I can save the money to keep doing records. Doing records will be cool but I doubt it will happen to that full blown extent. You've got to do more than 250 copies to be really heard, you've got to sell. Cassettes are here to stay...they outsell LPs, so I'll always do cassettes. I want to get bigger so I can push **Harsh Reality** music better. I'd love to do records 'cause records get attention. Hey, I'd like to compete with say RRR. Ron has traded with me and he's done distribution for me. He's pooling all his resources back into the label, which is the only way to do it. It's the exact same thing I have been doing. I'm putting all my money back into the label, pushing product plus putting in money out of my own pocket in addition to what the label generates.

RM: As the label grows does the financial burden/aspect greatly affect your perspective on what you're doing?

CP: Well, like I said, all the money I make from the label plus \$\$ out of my own pocket goes into the label. Sure I'm going in the hole some right now. Does it matter??? Sometimes. I've been discouraged. Last winter I sat down and figured up all my expenses and sales for 1988 and I got a little bummed out. But you see I'm a painter and the winter is my off season. So I'm usually broke then so things looked a little bleaker. I talked to Hal about it and a few other folks,

so sure I've been tempted to quit doing the label, put the money into equipment. Build myself a kickass studio. But I like what I'm doing. I can't just look at it as for the money. I get a thrill to trade for something that's really good or for something I've never heard before. I don't know anybody breaking even on the tape thing, but who cares. I'm not driven by the dollar. The main thing is networking. I tell the smaller labels I work to push their stuff - network, goddamn it. That dollar you'd spend on a Budweiser will mail a couple of tapes. Drink Schaefer instead. Actually, I drink Olympia. Remember though, you can't substitute with cheap drugs. If you do cheap drugs you get a cheap high and you don't feel like recording. (Silence engulfs the room as we contemplate this truth). Shit man, I've been told by many I am ambitious - "here are tracks for your ambitious international compilation project"... I'm just trying to make shit happen. I'm trying to promote good music, push music people should wake up and listen to. I'm gonna flop somewhere with the 12 country comp series. It is real hard to find African projects, so far just Jaroslav Kalac, but I know they are out there. I'm interested in ethnic projects, fuckin' tribal music... I guess there is not a lot of networkers in Africa... But I know the music is there. C'mon man, there are two track reel to reels in Africa.

RM: So for **Harsh Reality** it's keep on pushing?

CP: I'm gonna try to get bigger. Personally I'll always do music. I slow down sometimes, get sick of working on a piece of music. You know, you listen and mix and listen and you get tired of haggling with it. But then I'll set that tape down for six months and go back and listen and say yeah! I kinda like it. I've found the first impulse is often the best. I'm always changing, always experimenting...trying to fuck around with new sounds. If you get familiar with your equipment too much boredom can set in. I've gone 6-7 months without recording. If I don't have anything on my mind I don't even set my stuff up. **Harsh Reality** is getting away from the noise stuff somewhat. I still put out harsh tapes that I like but it can't be just anybody with their white noise shit. I used to be into angry noise, a Whitehouse clone I guess. It's the way I was feeling at the time. I've always expressed myself in my recordings. I used to not be able to play what I can play now. I'm teaching myself, I'm trying to get into other kinds of music. I've learned to use my tape deck a bit better. I'm trying to get a good sound. Good music is what it's all about.

RM: The next topic is a broad one...your thoughts on cassette culture, specifically about running a cassette label and some of your dealings with the "media" generated by this culture, You know, press, radio, distribution, etc.

CP: Well, from the beginning of the label **Harsh Reality** has gotten much bad press, but bad press doesn't faze me. Sure I've gotten good press too, but that's mainly because we've improved the recording techniques, sound quality...we're trying harder. As far as my own music and projects, I could care less, I've gotten some reviews... The label hasn't gotten the reviews it should get. I mean I sent Option 12 tapes and never got shit reviewed from my label. I got a good review on my tape on GGE by Lang Thompson...he's into the music - you know, indie cassettes. There are just a few indie mags who are doing a good job. Sound Choice? They're lame when it comes to reviews of cassettes. That's the whole reason for **Electronic Cottage**. There needs to be somebody out there to help US out. At one time that's what Sound Choice and Option were trying to do. Now they're not helping us much at all.

RM: Do you think this is because of the so-called "indie glut"?

CP: That could possibly be. Option is dealing more to people with money so to speak. Major labels, labels with interest in college radio - in short, big time advertisers. Sound Choice, they're trying to do the same thing, but they, to their credit, are also trying to get the independents in there. They do write you, they do talk to me. Option doesn't talk to me...they ignore me. I like to read Option mag, it just doesn't cover what we're doing. It pisses me off. They don't review everybody's tapes. If you get a review in Option you get a well-written review, be it positive or negative, they just seem to want your money only. Their prerogative is LPs and CDs. But we'll send them the new Hands To/Mental Anguish record and we'll see. We'll see if we get a review. There are some good publications...ND, Factsheet Five, etc. Various fanzines.

RM: Any thoughts on radio?

CP: I promo my stuff to radio stations but you have to feel them out first to find programmers who haven't sold their soul to Wax Trax. I get playlists with nothing but Wax Trax, Play It Again Sam, Sire, you know - I like that music too and I don't blame 'em for playing the Pink Dots, but I want to see audiofile Tapes, Sound Of Pig, Swinging Axe...you know. I write to program directors, send 'em a catalog, and if they are interested then we can work together. All I ask is that they send me a playlist so I can see if the shit gets played.



RM: How about distribution?

CP: I distribute my own stuff. I've dealt with a few people...RRR, Asta's; folks overseas...Artware, V2 Organisation...

RM: Well, any thoughts on cassette culture? You know, impressions of the cassette scene?

CP: Well, to me indie cassette culture means communication. There are so many people doing music. When I started *Mallce* and recording there were tons of people. Now there are even more. There is an indie glut and unfortunately there's too many people putting out cheap quality cassettes these days. People don't want to buy any more, they're scared. There are some labels who are selling shitty tapes. I've read letters in magazines by people who complain about shitty quality tapes, shitty music, etc. The shitty labels make it hard for the "good" labels, meaning people who give a fuck. I try hard to make good product, but people are afraid to buy because there is so much music out there and some of it sucks. There are a couple of shit labels...scam artists who are only after free tapes... Some folks out there are driven by the dollar or are only after free shit. The cassette scene is like anything...sometimes you have to cut through the bullshit. But really it's all about what I've already said... It's about working with like-minded individuals, trading, communicating, exchanging ideas, music. I love the music, I love to hear what people are up to on their own.

RM: You are an avid networker and at the same time you are trying to run a label which needs customers and financial support to really work. Have you encountered any conflict while trying to maintain both goals?

CP: Well, I push the music on *Harsh Reality* hard...all of it. I like it all, I've heard it all. Hell, I baby the tapes while they are dubbing. I send a lot of promos to magazines and radio stations. I love to trade with people but sometimes it's hard. Trading tears me a new asshole sometimes. Mainly because it limits the number of promos I can send out. But I can't hit everybody, all the radio stations and every magazine. And when you think about it, trading is a kind of promo... I was talking with Al the other day just about this subject. The main thing whether you are a label or individual is to **NETWORK... GET THE SHIT OUT THERE**. Actually, when it comes to the money thing...I'll keep doing the label even if nobody sends me money. I'll keep trading and losing my ass because I like what I'm doing. All those cassettes on the wall there (motioning to a massive collection) is music I love and 99% are from trades, so I can't bitch because I love that music and I want to hear other people's music.

RM: Well Chris, we've touched on the development of *Harsh Reality*, it's progression into the various styles you

showcase, your own music has changed over the years. The big question now...Has Chris mellowed out?

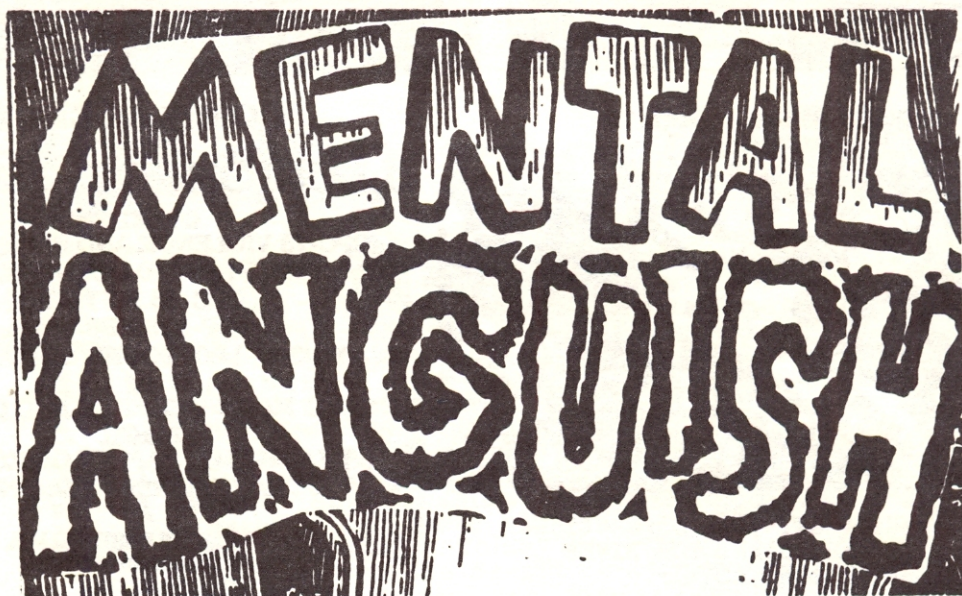
CP: Life has changed 100% towards the better, otherwise I'd probably be dead. If I hadn't gotten married and calmed down... I tended to over-indulge in quite a few things, you know...peanut butter and jam. When Tawnya and I first got married it changed my whole life, my attitude towards living. We've had our ups and downs. We got crazy and pissed off at each other like all married people do I guess. But we got our shit together. We realized we were really married instead of just living together and paying each other's bills. Yeah, I've mellowed out with age. I decided I want to have a family, that it was time to act like an adult. We've got a little girl now -Molly Ann- which is a big responsibility. I guess we hope to have another child in a few years.

RM: Does Tawnya support your label efforts?

CP: Yeah, somewhat. She's more into commercial music, but she's supportive of my music and the label. She's as supportive as she can be. She's not an active musician or into networking. She is into OUR thing, you know?? She lets me do MY own thing. I might ask her opinion and Tawnya may look at some cover art, and if she tells me it looks good, it looks good, if she tells me it looks bad, it looks bad, and I say fuck it, and I use it anyway, and I go and print it. I may play Tawnya something and ask her opinion on this but it's my decision ultimately, you know?

RM: Well, I'm through. Anything you want to add?

CP: Yeah, I say the space age band of this century will be Molly Phinney on keyboards, Evan Walker (Doug Walker's son) on electric violin and maybe Miekal And and Liz Was' child. Maybe if other people in the network have kids then we'll have a super group. The "Super Indie Network All-Stars"... I'm driven by having fun, the music, and spreading the word. I'm always gonna jam!



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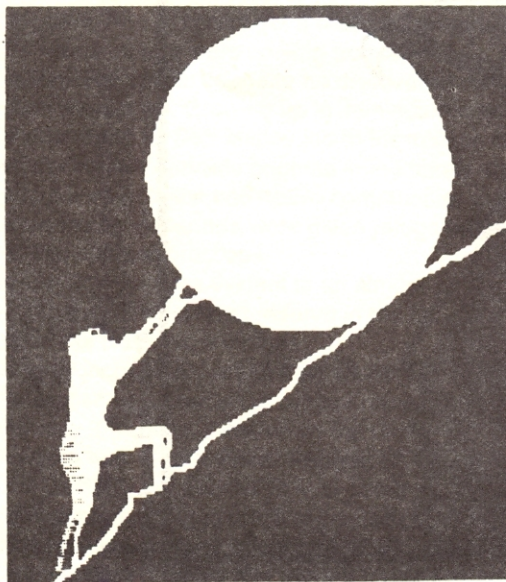
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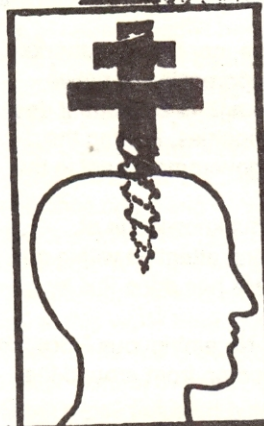
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CASSETTES
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PAT ANDRADE

by Michael Dyer

February 1989



Brian Wright McLeod

It's been a winter of unrest here in Canada. In Halifax, on the east coast, a high school is temporarily shut down because of an outbreak of violence between white and black students. In Toronto, a 17 year old black student is shot in the head while driving a stolen vehicle. The policeman is charged with manslaughter. The black community, swelling with support, is faced with a police force becoming increasingly defensive. Art Lymer, the police union representative, makes the comment, "If they (blacks) provoke violence, violence is going to be provoked against them..." implying that as a result, officers will be reluctant to arrest black people "and they'll just take over the city and you'll be back to Detroit."

This racist attitude is not uncommon amongst an overwhelmingly white police force, nor is this authoritative control confined to urban environments. The past year also saw the continued oppression of native peoples in Canada. The Lubicon reserve in Alberta tried unsuccessfully to negotiate a land settlement deal with the government. The band's traditional area has been taken over by ten oil companies, leaving the environment in ruins. When the talks broke down a peaceful protest was held. The government sent in the troops who forcibly shut down the reserve and arrested the protesters.

Yet liberal groups turn quickly to support peoples suffering in other countries without knowledge or awareness of those fighting in their own backyards. Pat Andrade has been re-focusing attention within our own country on issues surrounding black and native struggles, sexism and racism. He has done this by bridging the black and native musical cultures and communities.

Andrade's cassette label, Maya, has produced tapes that confront and challenge. No ambiguous lyrics, no political rhetoric. Each tape attests to Andrade's ability to bring together men and women from around the country in eloquent expressions of rhythm and verse.

Pat was born in Jamaica and came to Canada in 1978, settling west in Kelowna, the fruit growing region of British Columbia. While working on the Native Friendship Center community television program he met the

woman who probably had the greatest influence on his understanding of the struggles common to native and black people. When Pat met poet Jeanette Armstrong she was working at the only native owned and operated publishing house in the area.

"She talked about how she was working on a poetry/music collaboration but she had no idea if she was going about it in the right way. We became friends and I was really fortunate at the time because I was connecting with some of the most brilliant minds in the country. What this all meant for me, was, without ever reading anything from a book I got a really solid foundation in understanding more about where different aspects of native culture were coming from."

While collaborating with Jeanette he discovered many native people were interested in and had a deep appreciation for reggae. Growing up in Jamaica memorizing the songs of Bunny Wailer and living in the same neighborhood as Bob Marley led to his intense attraction to the lyrics and culture of the music. When he moved to Canada Andrade became immediately attached to native culture and he discovered the relationship between black and native communities is actually a long standing one. It dates back to a time when slaves hiding in Canada were given refuge by the Indian people in the area who shared common medicinal and spiritual practices.

This connection became evident in an almost surreal journey to the Grand Canyon. Here Andrade ventured into the most isolated reserve in the U.S., the Supai, where he met the most intriguing set of reggae fans: the Havasupai Indians.

"It was really incredible! I mean they weren't worshipping Bob Marley or anything but there was an incredibly intense appreciation of reggae music. To get to this reserve you go to what's called the Hualapi hilltop and take a mule 14 miles down the Grand Canyon. I looked down into the canyon and spray painted in red and gold was 'Roots, Rock, Reggae', in the middle of nowhere! I think when I was at the Hualapi reserve it's probably the closest I'll ever come to having a rock star experience, being mobbed by all these people, everyone wanting to touch my dreads."

Pat's first tape was largely influenced by his Grand Canyon experience. "Poetry Is Not A Luxury" is a collaboration between native and reggae musicians and poets. The opening title, "I Am Mixed Blood" by Craig Young-Ing, is representative of the tone throughout the tape. A large, traditional drum played at pow wows was used to create a strong reggae back beat. The lyrics of the piece espouse the full cultural synthesis of the two cultures.

"I think meeting the native people out west put things into perspective for me. They were the first people I connected with in Canada who I just felt comfortable with; they weren't trying to fit into the system. They were assertive and they were comfortable in the culture they had. I had a lot of difficulty in my experiences here because I hadn't been trying to fit in and that creates a lot of emotional wear and tear. When I met the native people it just clicked really well."

Andrade has the personality and ability to bring people together, even if it means travelling long distances to tape a piece of poetry or a segment of music. He has the help of a core group of musicians and producers across Canada who help him overcome his technical limitations. All people involved lend their time and enthusiasm in making the Maya tapes come together. Andrade's limited finances go into duplication and distribution costs and he's become integrated into the networking web, spreading the powerful ideas and collaborations in his tapes even further. Like most cassette people, the control over the product is important to Andrade. And, like most, he is also pessimistic about the major labels.

"People from record companies are often dealing with black and native people in a very parasitic context. Look at this world beat stuff: you know, it's just that North America's run out of stuff to consume so 'let's look outside to the world we don't know'. Our culture's really important and it's something I feel we should have as much control over as possible and cassettes are a way of doing it."

Other tapes followed quickly. "The Death Of John Wayne", dedicated to the Kanak women of New Caledonia, features the poetry of Metis Lee Maracle and the music of the infamous Thom E. Hawke and the

Pineneedles. This was followed by the tape that is the most powerful and confrontational to date, "The Secret War Against the Black Panthers and Indian Movement in America". The tape features two articulate voices in both native and black conflicts: Ward Churchill and Chuckie D. Churchill teaches American Indian studies in Colorado. Mr D. is a member of the New York rap group Public Enemy. The tape points an accusing finger against the FBI in its attempts to destroy "politically objectionable" organizations, an ongoing make-work project. Churchill speaks of the operations the FBI imposed on the Pine Ridge Reserve, a form of counterintelligence and infiltration of which one of the by-products was the framing of Leonard Pelletier. Music is added to the commentary by the Neo Mafia drums and a unique collaboration, typical of Maya tapes, is born. But what comes out the strongest on this tape is the melding together of Chuck D. and Lee Maracle. Both speak independently of one another and the message provokes and encourages.

"It's a situation where it's important for black and native people or anyone for that matter to have a critical look at themselves. I'm very critical of things that I do and I think that's important. There are some issues that aren't necessarily pleasant. I look at it as a long term positive thing."

That seems to be an attitude shared by Chuck D. and Maracle, both speaking from different cultural backgrounds. They portray images that speak not only to conflict from outside, but also from within. Andrade empathizes when he says, "Dealing with things in just simple, positive images without checking out the warts doesn't help anybody." Especially when those warts are spread through propagation in the mainstream media, a source for much misunderstanding and confusion, especially where racial tension is concerned. Public Enemy have taken their share of flack, most of it inaccurate.

"There's an incredible distortion taking place, as if there's a mist which is preventing us from really having a clear vision of what they are trying to do. Public Enemy deserve praise for their actions and there are things they do which deserve heavy criticism. But often interviews are done by white journalists and there is a fundamental lack of understanding of the black experience on the part of these people interviewing Chuck D. Couple that with the problem white North Americans always had with assertive black males and that makes for the most incredible distortion of what the group is about."

This uneasiness with outspoken peoples of colour is a reflection of collective European imperialism. The root is one based in thousands of years of control and neutralization. Imperialism is one of those words we associate with colonization in centuries past. Imperialism still exists, thinly disguised behind the veneers of business, culture and politics. Mention the Black Panthers in a mixed crowd and immediate diss-association occurs. Public Enemy acknowledging the Panthers is in itself an important political statement. The press, however, inflate and manipulate this sort of statements.

"The past is not something we can conveniently discard and shove away when we want to. Public Enemy, in acknowledging the Panthers...there's a real power in that, a part of history that has to be acknowledged and we have to deal with that as black people."

The tape is rough, filled with edit clicks and low quality recordings. But it was more important for Andrade to get the finished product out than to fuss about the sound. More recently the quality has improved with the aid of local producers and the liner notes are filled with more details and writings on the topics. And the themes are becoming more diverse, the music ranging from the free-jazz drumming of Chris Martin to the recent house sound of the "Aboriginal Hitch-hike Rap". But one constant theme flowing throughout are issues of sexism, a topic, Andrade says, that is largely ignored or avoided within black culture.

"Not that we're guilty of more sexism than anybody else, but because it's going to cause some unpleasantness we really haven't dealt with it as fully as possible. You have, in the U.S. particularly, black males saying, 'No, we don't talk about violence against women and child abuse because what are the white people going to think about us?'. My attitude is I am not here to think in terms of what white people think of me. We've got to deal with this at some point, it's important for our cultures. We're going to pay a price for it if we don't. These white liberals who tip toe around and black people who don't want to deal with it because they're afraid of what white people are going to say...well..."

This is where the role of Maya tapes become interactive works of art. They are political entities in that they encourage, they prod, they educate the listener through alternative points of view from women like Jeanette Armstrong and Lee Maracle. These are people who need the cassette network to have their works heard, to prosper and thrive.

The analogy has often been made that cassette culture is analogous to a contemporary folk art. If folk art can be understood to be art that documents culture and leaves society richer and more appreciative of that culture, then Pat Andrade is deserving of this comparison.

MAYA RELEASES

Poetry Is Not A Luxury (deleted)

The Death Of John Wayne

The Secret War Against The Black Panthers And The Indian Movement In America

Wagon Burner Express

Theft Of Paradise

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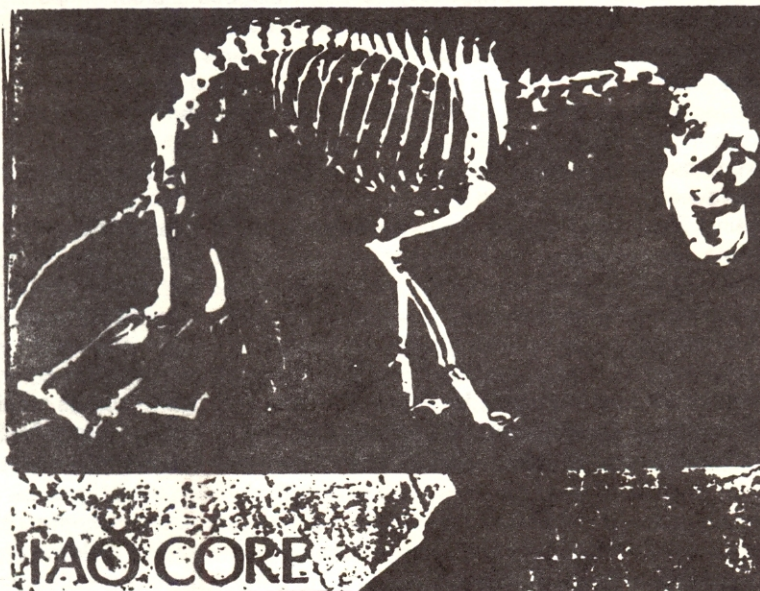
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IAO CORE: SAN FRANCISCO'S MULTI-FACETED EXPERIMENTALISTS

by Bill Waid



Existing outside the conventional S.F. music club/bar scene for over two years now, a performance space called simply FourFiveFiveTenth (455 Tenth Street—the address) has become that city's most prolific venue dedicated to experimental music. Appearances by talents like If, Bwana, Big City Orchestra, Caroliner Rainbow, Freshly-Wrapped Candies, and Holland's Vidna Obmana, to name but a few, illustrate both the diversity and continuity of the organizers—those being the versatile members of another thriving experimental outfit, Iao Core. Their keen balance of numerous multi-media projects makes them one of the Bay Area's most important young collectives, but they didn't get that way without a lot of hard work.

In 1985, members John Ayres and Martin Schmidt were just two friends fiddling around with cheap electronics, boss effects, prepared piano, and various other odd devices, and listening to Hawkwind, Faust, John Cage—basically anything unconventional. When thoughts came around to recording and performing, though the two were not aware of a local experimental scene (being trapped in the suburban vortex, like many of us), they found their ideas to be highly correlative: a desire to work with time-based media (film/video) in combination with unusual music. In early '86 they began performing and released two all-instrumental cassettes, partially from material gathered during those performances. John, deciding to unearth people with similar tastes, began self-publishing a magazine called *THE CORE*, and as a result of his distribution technique of visiting used record stores and inserting a copy of the magazine in the sleeves of records he liked, he soon found what he was looking for. It was in this way he met Demi Thraam, who joined him shortly thereafter as a member of Iao Core. When Martin veered away from the project for a while, John and Demi performed as a duo, combining their mutual interest of "consciousness alteration through multi-media events". They refined the film and video aspect of Iao Core, concentrating on techniques of rhythmic editing for closer integration with the music, disdaining the usual use of video as a promotional gimmick. And with Demi's predilection toward noise, she and John brought the band through its most "industrial" stage of

composition.

Since then lao Core has developed a relatively stable lineup, consisting of John (guitar, keyboards, vocals), Demi (percussion, chaos), Martin (keyboards, sampling), David Gardner (turntables and found sounds—he has also worked with Kim Cascone of PGR), and singer/violinist/bassist Kris Force. Danielle Willis has also joined in performances recently.

In 1987 this new-found chesiveness coincided with a desire to find what many underground bands search unceasingly for: a place to perform. Inspired by S.F.'s eccentric and ambitious Artist's Television Access (ATA), the band searched for a warehouse space suitable for a recording studio and performance arena, as well as residency. They found one, and opened it up as a viable showcase almost immediately. From there the ball rolled smoothly, and in addition to the flood of bands which have appeared at FourFiveFiveTenth (audience numbers ranging from 7-10 in the beginning to upwards of 75 nowadays), they have put on both art showings and installations. Most notable of these has been "Mindset", a giant chess-board created by 17 separate artists, each constructing a life-sized chess piece representing a famous thinker from history (an animatronic Walt Disney, as the White Knight, was a surreal highlight). Another full house was turned out for last year's Abject and Unusual Video Festival, featuring work by lao Core as well as other local music/video artisans like Negativland. A recent first for the group was the recording of a new album—"Suspension Of Belief", available through RRRRecords—by well-established Bay Area band Katharsis.

One particularly ambitious member of lao Core has been Kris Force, who, while retaining ties with the band and 455, has branched out and opened Force/Nordstrom Gallery, which has wasted no time in becoming one of the most recognized "alternative" art galleries in the city. She's also embarked on a separate musical project called The Love Force, with artist Beth Love, which should prove as successful as her other ventures. And if that were not enough, Kris was the principal organizer of this past August's (1988) infamous "Evening of Apocalyptic Delight"—an event which featured the S.F. premiere of Wade Williams' Manson film, "The Other Side of Madness", performances by NON (Boyd Rice with Nikolas Schreck, Zeena La Vey and others) and the Secret Chiefs, and a showing of Jonathan Reiss/Survival Research Laboratories' "A Bitter Message of Hopeless Grief". Taking place at the recently revitalized Strand Theater (thanks again to Kris, who was the manager), the show was covered by the mainstream press, including Geraldo Rivera, who videotaped it and used a clip in his sophomoric "Exposing Satan's Underground".

As for the whole of lao Core, following on the heels of their latest cassette release 1000 POINTS OF LIGHT (review in EC #1), either a CD/cassette or LP/cassette combination is soon to appear (this format quandary was the central topic of conversation during a Chinese lunch I had one day with John and Mark Hosler (of Negativland)—my contention being that CDs are the 8-track tape of the 90's, Mark's that they're a brilliant invention here to stay, and John treading somewhere between us...but that's a different article), as well as "Guyana Footbridge", a new video. Moving toward a more song-oriented focus, the band is nevertheless still concerned with catching the listener unaware, moving her or him from one place to another via interesting segues and the juxtaposition of harsh and ambient sounds. Certain that, at least in their neck of the woods, experimental music is still a healthy enterprise, the band will continue to be a loud voice for what they see as the musical underground. And in that spirit, they invite any like-minded bands/performers who might be visiting the Bay Area to contact them about performing at FourFiveFiveTenth.

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SOP 185 CONRAD SCHNITZLER & GEN KEN MONTGOMERY - "Gen Con Live" - C90 \$5.50 Live recordings from 1986 and 1987 of 2 synth masters. One side with analog synths, one side with digital. Both sides of great interest. My thanks to both.

SOP 223 ILLUSION OF SAFETY - "Repairs" -C60 \$4.50 Fresh from their lp, IOS lays a tape on SOP--a song tape that represents the band's live sound--and a damn good sound it is too--the beat goes on.

SOP 197 IF,BWANA-"Horns and Hardart"-C60 \$4.50 If,Bwana is joined by Brian Charles on side A for a piece for 7 horns. Oboe, clarinet, trumpet, 2 alto saxes, soprano sax and bassoon are all processed and combined for a horn attack. Side 2, "Clarinots" is 4 tracks of clarinet processed and repro-cessed until they become a total of 100,000 droning clarinets--or something like that.

SOP 230 BITE THE WAX TADPOLE- "Between You, Me, and the Lamprey"-C90 \$5.50 Songs about starry-nosed moles, moray eels, midgets smoking cigars, and a little boy who said the F-word to his accordion teacher, played on samplers, banjos, mandolins, Ebowed guitars, empty film cannisters, and human crania. Side Two is an improvised holocaust of chirrs, cricks, twitters, gabbles, yips, and whinnies that has to be heard to be believed. Though it's only two players, it sounds like the Budapest String Quartet going down an elevator shaft.

SOP 244 RICHARD FRANECKI -"The Celler"- C60 \$4.50 Richard Franecki of F/i is back with a number of solo tapes. SOP has one of them. Using his ARP synths and some processors, Franecki explores the inner mind--not new age--but the space that is truly the final frontier.

SOP 246 DAVE PRESCOTT-"Red Shift 5" - C90 \$5.50 Another(the last?)in Prescott's "Red Shift" series, "5" continues on with Dave's never ending explorations. The man digs sound. And using his bank of analog synths, plus varied other sound sources he keeps searching. Will he ever find what he's looking for? Who knows? Perhaps we should hope he doesn't--for then he may stop. And that would be a loss for all.

SOP MUSIC
P. O. Box 150022
Van Brunt Station
Brooklyn, NY 11215
USA

Please make checks/money orders payable to Al Margolis. US and Canada PFD. Europe add \$1 per tape. All others \$2 per tape.

PROCEDURES FOR SUCCESS

By Zan Hoffman

Carefulness in recording gives the audience more to pay attention to, and less to gripe about. If I were to review tapes, I would have some of the same complaints for many tapes. Here are some common mistakes to avoid so as not to annoy your listeners.

Hiss is the enemy of all serious recordings. Check all cords to see if they are the source of the noise. Also if your effects have a poor power source (weak batteries/bad power supply adapter) they will be quite noisy. If the hiss is an integral part of your system despite your desire to weed it out, attempt to adapt your mix accordingly so as to make hiss less obtrusive. For instance, you'll normally notice noise during the intro, quiet sections and endings for the obvious reason that there is less in the mix at these times. Try to make sure these moments are edited well so there is the minimal of "dead air" where hiss is the only thing there. Another trick is to have an element in the mix which has an eq which disguises the noise/hiss.

The quality of your editing shows your attention to craft and detail. Clean edits between pieces and sections of works (without pops and bleed-in noises from earlier mistakes) is important since the way a release is put together is sometimes equally as important as the pieces or works on a tape. This all relates to the impact of the tape on the listener. It shows when care is taken in assembling the work and thus reflects on the seriousness of the endeavor. Poor editing can lead the listener to believe that the tape was assembled in a haphazard way, with little concern for professionalism.

The use of effects should be so that they enhance or enrich the sound on which it is being used. Take care to note when the effect is overruling the sound and imposing too much of its electro-trickery on the original sound. Of particular annoyance is the use of too much feedback while using digital delays...and even worse is the blatant pitch/speed change after the sound has been "captured" by the effect. To me some of these excesses render even the most interesting works unlistenable (or at least not worthy of listening to again). To be certain, there are many sounds that can be enriched by effect processing, but only to the point where the sound is still in control and is not slave to the effect being thrust upon it. When in doubt err in the side of caution and restraint.

Cut-up, or the art of the pause button, can be a delightful experience for the listener. There are certain points to be considered before embarking on the long and arduous process of doing a cut-up. First is determine the appropriate use of repetition. If you wish the piece to be listened to more than a few times take the intelligence of the listener into consideration. To hear the same phrase repeated over and over must be rewarding to the listener in some way to keep them from reaching for the fast forward or eject button. Try not to insult the listener by blind and pointless repetition of something that would be noticed well enough if it were only repeated a few times. One can find much irony in cutting up vocals of people who are saying things that are wildly bizarre once taken out of context. Assume that the listener will pick up on the element rather quickly. This way it rewards the listener for returning to the listen to the work again...to catch things missed the first time through.

Timing and pacing are crucial to a successful cut-up. Also a variance in the volume, attack, decay and speed of the sound keeps the work lively. An effective presentation of unexpected sounds, music and voices can use the aforementioned variables to give the listener more enjoyment. One final point is to determine the length of the entire piece. Generally pieces of a shorter length (one to four minutes) hold the listener's attention better. As a piece becomes longer it requires more to keep the listener in thrall. If the piece is going to be a long one, give breathing space so one can rest one's mind and ears (if only briefly) before being required to devote one's full attention to the subject. Breathing space can be achieved by using gaps of silence, quieter sounds, sounds of longer duration, and peaceful elements to soothe the listener.

The length of the release is a crucial decision to make at the onset of the recording process. My personal

preference is to lean toward the shorter length of a 30 minute work bundled with another work of the same duration onto a 60 minute tape. I feel the process of mastering and dubbing this length is convenient, whereas 90 minute tapes seem to be such a nightmare in this respect. It is also easier to expect someone to sit through 30 minutes of entertainment/torture than 45 minutes of the same. It seems while I listen to 90's much of the material in the middle and end of the tapes gets forgotten because my attention strays. I do find 90 minute tapes justifiable for side long pieces which tend to be more trance-like or soothing. On the other end of the spectrum, to use a short tape of less than 20 minutes requires the listener to change tapes often, which can sometimes be an inconvenience.

Next on the subject of tape lengths is the question of the length of the release vs. the length of the tape onto which it is being copied. There are three obvious relationships here: First where the release matches the length of the tape exactly (within 15 seconds or so). This is rare but certainly the most preferable. Next is where the release is shorter than the tape onto which it is being copied. If the variance here is more than two minutes I believe it to be a problem. This requires the listener to either sit in silence for this entire time, or to stop what they are doing to fast forward the tape to the end. To me this is most often highly inconvenient. The third relationship is where the tape is shorter than the release, thus cutting off the work prematurely. This I refer to as the Mystery Hearsay syndrome because this was the way all MH tapes I ever received were copied. This can be rather annoying if the piece being cut off is at an interesting point, or especially if it is a song or formal spoken piece where some of the content is forever left unheard. But, nonetheless I find this less objectionable than the second relationship where there is blank space at the end.

I'll use this opportunity to spread my tape-etiquette gospel. My message is really simple and praise be to you if you follow it. Punch out the recording tabs at the top of your tape as soon as you are done making/copying it! Spare anyone who handles and plays the tape in the future the unmentionable frustration and agony of accidentally recording over it. This simple step insures that if the tape IS recorded over, it will be done purposely by taping over the holes and not accidentally by pressing the wrong button.

Here are a few other random helpful comments to think about. If you do your own copying, make sure the tape heads in your decks are cleaned and demagnetized. Make sure the recording levels are within the audible range. Listen back to a few copies to see how they actually sound. Use a quality of tape befitting what your tape release deserves. Note on the cover of the tape any specifications which are important to pass on to the listener, especially: bias, noise reduction, if it is better heard on headphones, any eq enhancement necessary and a recording date. The latter figure allows the listener to place that work in chronology with the rest of your works. It is interesting to know what number copy of the release you've gotten, or how big of a limited edition it is produced in, so include this information if you can. And finally, put your address on the cover or on the tape itself. This allows the listener to contact you long after the letter and envelope you sent it in has been lost or destroyed.

In conclusion, it is important to remember your audience when putting together and releasing a tape. Think of your own expectations for tapes you release and at least be sure that what you send out is something you would be excited to receive yourself. In doing this article I not only thought of things I've received which could stand to be improved, but things that I have done in the past which I look back on with disdain. So, you can learn from both the pitfalls of others and your own mistakes.

REVIEWS

1348: Six Girls In Search Of A Heaven -

cassette. Previous 1348 cassettes have been excursions into dark moody soundtracks to dreams and this marks a new excursion into a mythical playground for laid-back industrial fans. Musical snippets are relentlessly repeated in a circular fashion a la a much more complex Boyd Rice. In one of my favorite pieces the pattern changes and proceeds often unnoticeably until your brain kicks back in and realizes the change. Hypnotic and soothing, with a numbing sort of repetitious bliss. This kind of thing is absolutely wonderful for relaxing or reading, as it tends to be rather unobtrusive if you want it to be and quite actively interesting when you want to listen. Nice double-sided cover. Excellent sound quality as usual. (Destruktiv Technologies Foundation, P.O. Box 7566, Gaithersburg, MD, 20898-7566) Allan Conroy

ALIEN PLANETSCAPES: AN ACT OF REASON

- cassette. "Electronic Rock Music Improvised FREE between December 1987 and January 1988". More spacey, mystical, magical, majestic electronic music a la Hawkwind, Heldon, Magma, Gong and Tangerine Dream. Alien Planetescapes mastermind is Doug Walker on loads of neat analog synthesizers, electronic flute, organs, glissando guitar and FX. Walker is joined by partner in crime Carl Howard on synths, organ, sequencers, FX. Shifting, ever-changing textures and dynamic tension. Layers upon layers of synth streams and rivulets intertwining and combining; growing denser, faster, hotter; then dissolving into sparse, flighty wisps of sound. Intense, involved electronic music full of surprises, change and nuance. Like a beautiful/hideous cosmic flower that threatens to strangle the galaxy with its tendrils, while perfuming the heavens with its exhalations. Neat stuff. (audiofile Tapes, 209-25 18 Avenue, Bayside, NY 11360) Hal McGee

ARCANE DEVICE: HALF LIVE - cassette.

Arcane Device is David Myers' new moniker for his feedback excursions. Side One is a side long live performance from CBGB's Canteen (hence the title) and begins with dive bombers veering through replicating punctuation and crashing into a vast womb of glistening space where serrated wings suspend you above reverberating chasms before segueing into a videodrome array of chitinous metaphor. The spectrum of sound generated from David's linear focus is, as always, amazing and the man with the box reveals that his fluid technique of sonic manipulation is as valid on stage as it is in the studio. Side Two's "Eight Dreams" is a series of studio vignettes that distill, compress, and focus on singular subtleties of feedback with some addition of sampling and FM synthesis. For the most part these take the same arcane ingredients and employ a more delicate touch save for "Orb", which tenaciously wails its way to a powerful catharsis. This boy needs to grab those golden rings waiting at Dartmouth and Bourges. (Generations Unlimited) Michael Chocholak

BACKYARD MECHANICS - cassette. A good dosage of spoken word stuff here, with lots of odd backing sounds. The instruments listed are: voice, tapes, toys, flute, oil drum. And Fred. Poor Fred. None of the backing sounds contain anything at all that sounds like Fred is having a good time. "Radios" is a long, eerie, whispery, spooky piece about unusual, psychic or drug-induced situations involving radios that will instill some level of paranoia into anyone who has ever been an overnight disc jockey - or at least a late-

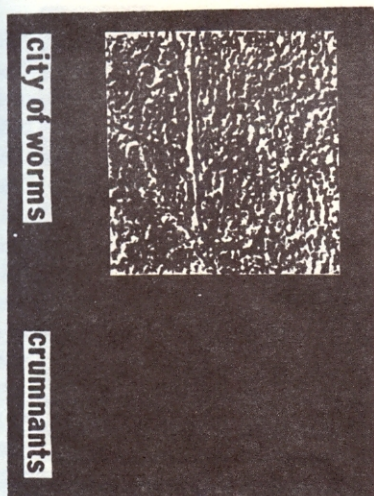
night listener. A tube-driven radio receiving transmissions from the starry dynamo in the machinery of night, in a remote roadside diner, empty but for one solitary soul and a burning cigarette. Or perhaps it's a scene of a deserted radio station at 3 A.M. in the midst of your airshift and the phone rings relentlessly, but there's no one there. "Prick-Punch" will have you reading the instruction manual for every tool in your house, as well as subscribing to the "rigid tool" catalog, just to get the swimsuit calendar. A hilarious reading of a legitimate instruction manual for a prick-punch tool. Taken out of context, or even in context, the sexual metaphor is intense and rather, um, titillating. (Burning Press, P.O. Box 18817, Cleveland Heights, OH 44118) John Collegio

BLOWHOLE/BIG JOEY - cassette. Two bands/projects of Jeph Jerman and David Montgomery with others. The emphasis throughout this cassette is improvisation and each band presents a unique and distinct approach to this discipline. Blowhole features dissonance and free playing organized in the studio using drums, saxophones, trombones, guitars, bass, vocal sounds and tapes. A reference might be the free(est) "jazz" of the A.A. C.M. mixed with the gnarly experimentalism of P16.D4 or Boy Dirt Car. Some pieces have a cracked syncopation while others are collage experiments using extended instrumental techniques and noises. In short extended tonal experiments that alternately throb, crawl, split and flow to make for challenging music. Big Joey's side features songs recorded live at two venues and is much more "rock" oriented. A comparison might be a mix of Dr. Nerve and the guitar work of Donald Miller. Improvisation is again the *modus operandi* with an emphasis on guitar and rock structures. The music chugs along with very angular and thick, dissonant blocks of chords and squealing notes creating a raw ensemble sound. In other words it

cooks and moves in a wild way. I wish the Big Joey side had been recorded a bit better but the music's energy more than compensates for any technical complaints. This is a great tape documenting high energy experiments and gnarly band playing by both groups. (Sound Of Pig Music) Roger Moneymaker



BWANA FROLIC AND FRIENDS - cassette. A lot of this sounds like great jazz to me. Mined from the same vein as Borbetomagus, but not quite as dense. Aquatic synths, gurgling reed noise, mysterious tapes and effects all create a slowly changing aural photo that seldom lapses into self-indulgence or runs out of steam. Humor, thought and the players' ability to listen to each other and interact in new ways are displayed throughout the two side-long selections. Horn sounds are much more prominent on the B-Side's "The Frog Horn Men Parts 1-2". Makes me wanna rush out and locate all those Sixties ESP discs I've never heard. This is currently my favorite Al Margolis tape. It's been parked by my tape deck for weeks. Great for in the morning with coffee and the paper. Haven't tried it in traffic yet. (Sound Of Pig Music, P.O. Box 150022, Van Brunt Station, Brooklyn, NY 11215-0001) Jeph Jerman



CITY OF WORMS: CRUMNANTS - cassette.

Ever wonder what would happen if someone from Coil joined Zoviet France? Me neither, but if they did it might sound vaguely like this. Side One is an amazing side-long live track recorded in Denver. There is a strong rhythmic interplay throughout, which comes about due to their use of samplers. At times it is rather like an organized maelstrom with a rhythm, and then it's more quiet but still rhythmic. It's really one of those things you put on and have to listen to uninterrupted and become swallowed up in. Sounds used resemble factory noises, metal and some eerie sad human-like voice sounds that wail away. Deep in the track there is some voice speaking, but I really can't discern what exactly was said. Even though the piece is undergoing continual change, it maintains a total sense of continuity throughout and sounds emotionally charged, primarily on a sad, eerie level. The second side of this tape is studio work and consists of shorter works. After the draining experience of Side One this side serves as a way to relax and recuperate. The rhythmic interplay is again maintained, but this time the action seems to be between rhythms and "noise" in a "musical" context. As usual, the track titles are very strange and seem to be really fractured English — such as "Drome", "Jaection", "Fractuous", etc. And again, there are some fragments of voices on tape. One track even resembles jazz in a very twisted way. Overall,

this is a very powerful and intriguing tape from a band that should receive more recognition than they are receiving. Interestingly, this was the first thing I'd ever heard by them and it got me hooked! (Sound Of Pig Music) Allan Conroy

DAVE CLARK & WALTER DRAKE: THOUGHT CLIMATOLOGY/EVOLUTION & EVERYTHING - cassette.

I believe this is tape number seven from these Colorado improvisers. Using acoustic guitars, samplers, percussion and various other sound producers and modifiers, they create a music which on first listen resembles the drony synth work of Kitaro and that ilk. Just when you're ready to write 'em off as New Age granolas they bring on the dissonance. Not head-jarring NOISE, but just enough ear-tickling clamor to snap you out of your meditation. The seven tunes that make up this tape are comprised of short sound explorations, dovetailed together in a skillful manner. Sounds are introduced and played with for a while, either alone or in tandem with small orchestras of other sounds and effects. One by one, instruments are added or subtracted, never staying long enough to bore. I was going to include a run-down of one of the pieces on this tape, but quickly lost track of which sound was which and gave up the idea... Suffice to say I found this tape a pleasurable listening experience and a marked improvement over earlier works I've heard from Clark and Drake. They no longer have a tendency to go on forever with any one idea and seem to be thinking more in terms of musical development. Bravo. Keep it up. (Dave Clark, 2805 E. 16th Ave., Denver, CO 80206) Jeph Jerman



RICHARD FRANECKI...THEME FROM A NON-EXISTING FILM

EVERYBODY LOVES THE CELLO - cassette. A compilation that features (guess what?) works for the cello. I had never heard of most of the others on this compilation, which includes Doug Carroll, Beth Born, Fleeing Villagers, Disism, S. Joseph Tyburski, Hilary Alper, Skip Brunner, Floating Concrete Orchestra, Fred Lonberg-Holm and If, Bwana. Only one or two cuts appear to use straight, un-adorned cello. All the rest have the cello either effected/processed in some way, or used in conjunction with other instrumentation and/or tape work. The overall orientation is a split between modern classical and experimentation - or perhaps more precisely in the area where they overlap. This is compiled extremely well, the music being excellent throughout. My personal fave is the version of the old (I believe) folk song "Johnny Has Gone", with hot shit cello and whacked background plus vocals. (Collision Cassettes, 811 West 8th St., Wilmington, DE 19801) Al Margolis

RICHARD FRANECKI: THEME FOR A NON-EXISTING FILM - cassette. This is the new long-awaited solo effort of Richard Franecki, founder of the famous Milwaukee label, Uddersounds, and leader of the group F/i. The cassette comes with a beautiful full color sleeve and features

excellent sound quality. All of this has NOTHING to do with F/i's music: no guitars, short wave radios or drums. Franecki uses metal percussion, synth and the usual studio tricks. A real engaging soundtrack feel, minimalistic, obsessive... This piece works well because of the continuous transitions in the sounds used, from delayed sequences to fragile walls of frequencies once again generated by treated synthetic sources. This is sort of linear but never monotonous. Some psyche re-emerges finally to give to this non-existing film imaginary soundtrack an interest which keeps on growing after repeated listenings. (audiofile Tapes) Pascal Dautier

THE HATERS: WIND LICKED DIRT - LP. I remember someone relating to me how head-Hater G.X. Jupiter-Larsen had observed that not a lot of people involved in underground music or art seemed to be having much fun. Everyone was so caught up in being so serious. If you're familiar with G.X.'s particular brand of nihilism this may seem an odd comment coming from him, but I believe otherwise. Haters performances are nothing but fun, more like therapy than a musical/artistic performance. You get to take out all your anger, aggression, tension and stress on inanimate objects. Chairs, couches, mattresses,

cushions, books, TV's, automobiles or other bits of civilization get totally destroyed by a room-full of people. And it's much less expensive than a visit to the therapist. **WIND LICKED DIRT** is a Haters performance on a more intimate personal level. What you get is a blank piece of vinyl and a small cache of dirt. Instructions on the album sleeve say: "This record is played by rubbing dirt on it." In so doing you become a Hater without even having to attend one of their shows. I like the whole idea myself, but perhaps I'm being too subjective. See, I used to work in a record store and it was always great fun to whip this album out and play it on the counter in front of a bunch of confused and horrified customers. I've also begun to see records as sort of arcane artifacts. Not that this makes me love them any less, I just take them less seriously than other folks I know. Buy this record and have your very own Haters performance. And have FUN. (RRRRecords, 151 Paige St., Lowell, MA 01852) Jeph Jerman

ZAN HOFFMAN: HERE BE MONSTERS, FROM DRAMA TO FARCE - cassette. This is the latest release by the enigmatic, ever prolific Zidsick label. I got this tape backed up with (NO MUS-TACHE UNDER HIS NOSE) SPLIPLUMMET, which is a good release, but, **HERE BE MONSTERS** be great. If you are familiar with **THE ELEMENT THAT DEFIES DESCRIPTION** by Solomonoff & Von Hoffmannstahl, or maybe an analog version of **ALL THE TRUTH AT ONCE** by John Wiggins, then you might have some idea of what this tape sounds like. If not, let me make as feeble attempt at an explanation. It's a constantly metamorphosing mass of sound sources, contributed by the likes of Crow, Tom Furgas, John Hudak, Shaun Roberts, Michael Jaxun, Lordmonagog, Lucky Baby Nick and Robert Ommundsen — all collaged together and treated by the singular genius of Zan Hoffman, a man who knows his way around a digital delay,

among other toys. A minute to minute description of this tape would more than tax my limited descriptive ability. Suffice it to say, the "drama" is more active and the "farce" is more atmospheric. This sonic journey is well worth the price of admission. From someone who expertly travels these out-of-the-ordinary byways, Hoffman says this is his most significant 4-track work this year. (Zidsick, P.O. Box 4730, Louisville, KY 40204) Andrew Orford

DUANE ISAACSON: IMPRESSIONS - cassette.

A cleanly recorded collection by a very competent jazz combo spotlighting Duane's electric guitar and guitar synth in club style tunes that draw on a number of influences from the bop of Jerry Hahn to the exotica of Al DiMeola, including some rather spacey and adventurous (and overextended?) improvisations. At its mellowest it still thankfully outdistances all the talk show filler music so many pop jazz groups are into these days. At its best it is tight, bright, assertive and intelligent, cooking quite nicely in spots. (Heartland Music, P.O. Box 5591, Coralville, IA 52241) Michael Chocholak

DAN JOSEPH: SONOROUS ALCHEMY -

cassette. The fourth effort from this Washington D.C. based artist. His three previous cassettes, including a split one with Cynai, were developing a very eerie, beautiful atmospheric music in the mood of Brian Eno. Synthetic sound sculptures for a quiet relaxing music. His third cassette, entitled **NO. 3**, was a new step with the adding of some rhythms. **SONOROUS ALCHEMY** removes his music from these very eerie relaxing poles to something colder, a bit harsher and obsessive. Joseph uses radio noise to introduce this cassette and if the sound is still textural, it's much more radical with some harsh edges. Much more linear too, with an emphasis on a potential

drama, a tension that had never appeared before. The sound elements are hard to identify; it could be synth as well as treated guitar or processed concrete sounds. Sometimes a rumbling frequency, another time a tense and deep wave. Still meditative but more tortured in a certain way. His upcoming cassette will let us know if this new direction is definitive or if it was just an experiment. In any case, you have to bend an ear on this release if you enjoy these ambient industrial tendencies. I did and I can't get it away from my tape deck. (Dan Joseph, P.O. Box 21517, Washington, D.C. 20009-9517) Pascal Dautier

LORD LITTER: NO MORE ROCK N ROLL and DESCENDED TRASH Vol. I - cassettes. Lord Litter plays rock and roll music. Real loud stuff, with fuzz guitars and loud crashy drums. By his own account it's somewhere between rock and roll and trash. His music is his manifesto, he writes what he thinks. That obviously makes him a Thinking Person's Rock And Roller! He plays most instruments himself with help by Thomas Tit on drums. **NO MORE ROCK N ROLL** is an exciting bit of rock and roll, contradiction or not. An awesome/nerdy version of "Wild Thing" has the Lord using the correct inflection in the opening couplets of "Wild thing, you make my heart sing / You make everything groovy" to mixed effect. The danceable arrangement includes wailing rock guitar so's it keeps with the original feel of the song, albeit updated in an 80's context. Dare I say it, but this could almost be an FM/MTV hit. Title song's lyrical exhortations of "I have made many mistakes/ Now I have to pay the bill" could be interpreted a number of ways - could this be some sort of AIDS anti-anthem? It's not all uptempo guitar rockers though. "You Can Take Straight To Hell" is a folkie little number with xylophone and snare drum - neat fuzz guitar cadenza! Bluesy "The Chair" opens with Lord Litter coughing - obviously meant to evoke a smokey blues bar. "My Friend Charlie" is one of

those Lord Litter toonz that recall middle-period Kinks, in their pseudo-Music Hall era. **DESCENDED TRASH, Vol. 1** is (paraphrasing Lord Litter's liner notes) Volume 1 of out-takes from the tape archives. "It's ment (sic) for friends and lovers", saith the Lord. Included are a toe-tapping diity, "I'm Feeling Fine", with a crazy sing-along verse that goes, "I'm feeling fine fine fine because you're mine mine mine...". An instrumental with whistled melody is called "The Whistle". "Take Me For What I'm Worth" is a catchy pop-folk tune. This one could easily be covered by either the Monkees or John Denver. The rest of the songs are neat too. A real fun tape of country-rock/folk/pop, which would get lots of airplay on country-rock/folk-pop stations, if there were any. (Lord Litter, Pariser Str. 63A, 1000 Berlin 15) Dan Fioretti

E. LUNDE: N3852 W10452.5 /7.5 - 7-inch boxed set. The second in a series of works dealing with the topography of the land. These records are the results of investigations into sonic cartography carried out by Lundé in Colorado during the summer of 1988. Sound used as a tool to realize theories dealing with terrain. I quote from Lundé's notes: "Sonic cartography attempts to utilize terrain as an enhancement of the resulting sound, to use the contours of the terrain to erode a specimen sound (and) to use a specimen sound to react with the contours of the terrain. It is felt that rough, extreme terrain is the best terrain to utilize, being that sound itself is a violence, a violent terrain enhances or seeds the results with a violence inherent in its contours". Lundé views nature not as a benign force to be protected or worshiped, but as one that is inherently violent and disunified. "Nature is difference, and EXTREME difference". With this project Lundé hopes to stress education from this

point of view, in hopes of our existence becoming based on disunity as opposed to unity. To live with the land would be to live with disunity and difference instead of striving for unity and conformity. This is not music, although if you can shift your reference points and aesthetics enough it can be listened to in place of music, especially if you are a lover of noise. The packaging itself is unique and beautiful. Two seven inch records in a box with cards, stickers, maps, photos and explanatory texts, all sealed in a linoleum-cut printed burlap bag. Eric Lunde's ideas are fresh and intellectually challenging. (RRRecords, 151 Paige St., Lowell, MA 01852) Jeph Jerman

fire. Spare parts percussion over solid rhythmic foundation. Along with Das Freie Orchester this is one of the most challenging and rewarding groups pursuing open hybrids of music coming out of eastern Europe today. (Check Czech, Z. Rada, PS 25, 735 14 Orlova, Czechoslovakia) Michael Chocholak



Mental Anguish
The Killing Floor (The American Dream)



MCH BAND : STILL FEELS FINE - cassette.

MCH is Mikolas Chadima, an apparently bold but reclusive artist who, with M. Klapper and J. Biskup, targets his music and lyrics at repression and a rebirth of a national consciousness. This is an experimental jazz/rock ensemble moving between oblique slants of Sun Ra's abstract keyboardisms and the Arkestra's straight charts alternately streaked with diagonal horn meanderings, the honking wail and high voltage spark of Jan Garbarek and Terje Rypdal, the galactic spirituality of the old Herbie Hancock sextet, and even some Bartokian melding of slavic folk flavorings. But I'm just tossing some names around to give you some reference points cuz the MCH Band has its own unique approach to a very vital music and is willing to walk sonic tightropes and takes risks successfully. Instruments often pushed to their limits or featured in whole new arenas of context (including processed Jew's harp). Urgent vocals, lockstep laughter and enigmatic mumblings that work right in as the brethren to the other instrumentation. Strong but subtle moves like a shift from funky bass line to deep kalimba and back again. Guitars and violin scabble like electric insects on

MENTAL ANGUISH: THE KILLING FLOOR (THE AMERICAN DREAM) - cassette.

The title comes from Chris Phinney's disillusionment with American society in all its hypocrisy. Americans like to think that theirs is a land where every person has an equal opportunity to achieve and strive for the fulfillment of their dreams. In reality interactions between people are trivialized by the pursuit of the dollar, a callous lust for power and a neurotic hyper-consciousness of style and status. Included in the liner notes is a quote by George Bernard Shaw: "A 100% American is a 99% idiot!!". This Shaw quip is paired with Phinney's "In this world we live in, courtesy and politeness are dying things. What the fuck happened??". Reminds me of the old Vonnegut notion that what this world needs is a little common decency. I asked Phinney what significance these notes have for him and how they fit in with the theme and title of the cassette. In his inimitable style Phinney wrote, "The courtesy and politeness thing came to mind one day after a few days of repeatedly opening doors and such

for women, the equal rights thing I guess. No one was polite or courteous or even said thanx. And well since this was the American dream, which is a load of crap in my mind, the Shaw quote I ran across while putting this tape together worked for me. I am definitely not 100% American. I can't believe in all the good ole American propaganda wagon bullshit, no sir". The cover photo is a faked photo of a face supposedly found by astronomers on the surface of Mars. This photo originally appeared on the cover of WEEKLY WORLD NEWS, one of those sleazy tabloids you pick up in supermarket lines. The production on this tape is generally smoother and cleaner than on most previous Anguish releases. The pieces are of great depth, and rich in image, color and mystery. The six tracks on Side A are drum machine, sampler and keyboard affairs and are focused, dynamic and really move! Side B includes the chilling title track and three others which are tape loop, synth and sampler collages. This is some of the best Mental Anguish material ever. THE KILLING FLOOR is an outstanding achievement in terms of how the theme is effectively conveyed in the layout, artwork, liner notes, titles and music. (audiofile Tapes, 209-25 18 Ave., Bayside, NY 11350) Hal McGee

MIND/BODY/SPLIT - cassette. This is an improvisational ensemble built up around the fairly conventional structure of sax/flute, vocals, percussion, keyboards, and... Rik Rue and Kimmo on tape manipulation and processing. Almost sounded like a traditional jazz quartet, right? Nah. Take another listen. Sherre Delay's vocals are strange ramblings, sputtering cut-ups, glottals, and shrieks which explode amidst Jim Denley's reknowned blowing and James Fielding's asymmetrical fingerings. But the spirit,

MIND/BODY/SPLIT

PI 18



the essence, is jazz. Playing off of each other in real time with the added dimension of the recording medium itself becoming part of the jam. Copacetic. (Pedestrian Tapes, P.O. Box 213, Pyrmont 2009, Sydney, Australia) Michael Chocholak

MORPHOGENESIS - cassette. Six English fellows doing six improvisational pieces using percussion, springs, short wave radio, water, tape delay, electric guitar and sound projection. The sound is very flowing and soft, almost like the drone sessions of AMM. Although these sessions are intense, they render a relaxed ambient atmosphere with few distractions to jar you out of your inner peace. The tracks are fairly static, with slow gradual changes, but because the overall effect is one of dreaminess one isn't inclined to complain. To heighten this is the incredible texturing and the way the various sounds are put together. The way the elements work and flow together suggests that these fellows have been improvising together for a long time and know what they want and how to play off each other to get it. Despite its intensity - which sometimes builds to a feverish pitch then subsides, maintaining tension - I found this tape very relaxing. Mind you, you won't find it in any Yuppie's collection, so I suppose the best label

for it would be New Age Noise. Not noise in the sense of the Haters or Non, but more because there is no sappy melody line to lull you nor are the sounds "conventionally accepted" as being "musical". But don't let that scare you. There's a very organic feel to this, probably because of the use of mainly acoustic sound sources. It's too difficult to describe the majesty of this tape, but I'll recommend it to my friends to check out and all fans of relaxing ambient noise. Just gotta get more... (Sound Of Pig Music) Allan Conroy

MORPHOGENESIS 2 -cassette. Tod Dockstader may have disappeared from the musical scene, but many are thankfully still reeling in the same sonic space. One of these is Michael Prime and his sometime group Morphogenesis. Joining Michael Prime on tapes, keys, and electronics in this case is Roger Sutherland on percussion and Adam Bohman on tapes. Here we get two side long compositions for tape where the everyday world of beach surf, kids playing, and an endless reservoir of reality's touchstones are laid out and then metamorphosed through the parameters of reel to reel recording (speed changes, reverse playback, echo, feedback, etc.) and some external processing. It's like throwing pieces of reality back into the primordial stew and watching them re-emerge as new beasts. A sound lover's feast. The reincarnation of the individual sounds would be enough but the scalpel is applied in broader strokes as well so that the weave of events rises and falls creating an undulating flow like a living river of aural dramas. (Generations Unlimited) Michael Chocholak

NOMUZIC: FILAMENTS FADING... - cassette. NOMUZIC is Carl Howard, who operates the

NOMUZIC

FILAMENTS FADING



audiofile Tapes label and used to publish Artitude Magazine. Side A is a document of a NOMUZIC performance at the Bar None in Brooklyn on February 2, 1988. NOMUZIC personnel that night was Cheryl Sobas (synth, git-box, bass, tapes), Patrick Gillis (synth, bass, lip-synch) and Howard (voice, rhythms, sequencer, synth and tapes). Side B is a collection of solo and collaboration tracks with the likes of Chris Phinney, Roger Money-maker, Al Margolis, Ron Anderson, Matt Donohue and Doug Walker. By far the best piece on the tape is "Pay The Robots". Absolutely smokin'! Howard is best when in collaboration, when he has other musicians to help flesh out his ideas and to help counteract the innate eccentricities and oddities of his style. And although the quirky, noisy, rough edge bits sometimes don't integrate as well as they could with the dancier, techno electronic rock elements **FILAMENTS FADING...** is still a versatile, volatile collection of electronic rock songs. It grooves, gyrates, agitates. A crazy treat for mind and feet. (Sound Of Pig Music and Deaf Eye Tapes, Rathenower Strasse 43, 1000 Berlin 21, West Germany) Hal McGee

ODAL: LENIN STINKT - cassette. A megablast from Holland's king-size noise blaster. Primitive

destroyed naive music that's not meant to be beautiful. A giant gob of difficult noise. Ugly drones with a clattering of metal and strange samples. The cover says Odal uses radios, TV, films, "surrounding Sounds", voice, sampling and luck. The luck is needed, because this tape will destroy happiness and hope for brighter days. The "over-recording" ensures a bumpy ride down Hard Noise Lane. Don't forget your seatbelts and watch for speed bumps. This is by far the hardest Odal tape and the most political (with titles like "Laos", "Homogeneous Slavery", "Hess Is Dead And Now He's Free", etc.). Even ol' Adolf makes an appearance on the cover. And you can't help but get the feeling that maybe there is humor in the noise as well. This will be fun for fans of Odal, destroyed noise and just damn difficult listening experiences. (Nihilistic Recordings, Groenland 87, 1506 CV Zaandam, The Netherlands) Allan Conroy

OTHER SKIES: VISTAS - cassette. Keith Keeler Walsh and Anton Tibbe in collaboration. Grand electronics that are tight and direct enough so that they don't get ponderous despite lofty themes. In fact, though the music here is very mellow and melodic and not everything worked for me, it also has a gutsy timbral edge, robust mix, and free wheeling energy that often slices through most New Ageish preconceptions. So it cools and charges in a single stroke. "To The Core" felt like a space cowboiz straight ahead answer to "Ghost Riders in the Sky" and the minor key of "Following Forgotten Footsteps" moves you through shifting sands along dark plateaus, keen eyes on the razor edged horizon. For me, the stand out piece was the short shot, "Slick Street", with its scorpion venoms, deep space turbulence and below the belt beat. (Arcanum, 496A Hudson St., Suite K41, New York, NY 10014) Michael Chocholak



PBK: DIE BRUCKE - cassette. PBK wrote me that he's "always been a pure painter! What I am doing on tape really isn't very far from what I've always done on canvas". DIE BRUCKE is dedicated to and influenced by the German Expressionist painters (1905-13) such as Kirchner, Ludwig and Heckel. PBK's musical approach is highly intuitive; he's "not engaged in any formal way with avant-garde experimentation". DIE BRUCKE is a collection of six tracks of intense, sweeping, powerful electronics. Broad, majestic flourishes of space, light and color. There is a great emphasis on image. Images that speak, moan, call out in the darkness... Like all good expressionistic art these moods are articulated utilizing an economy (one might say a paucity) of elements - simple but dramatic strokes with high emotional impact. And in fact, DIE BRUCKE was composed using extremely simple synths: Korg MS20, Roland SH101 and a Yamaha sampler. Each of the tracks is unique. Tense, bizarre sound paintings. Bizarre, yes. Intense, yes. Noisy in places, yes. But PBK never lapses into sophomoric cliché or effect for the sake of effect. These are diligently constructed, carefully composed works. (PBK, 115 W. 33rd, San Bernardino, CA 92405) Hal McGee

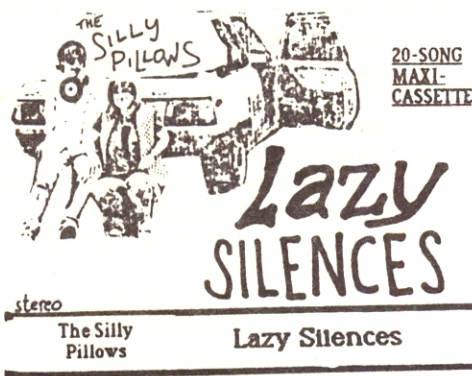
DAVID PRESCOTT: DIALOG AND DISPARITY - cassette. Vast multiple vision soundscapes of modulating, oscillating, resonating tonal planes inhabited by blind ruminations, insectoid flights, shadows cast by extended papilla, and crustacean matings transmuted into cyclical trumpetings and clashing waves of international radio broadcasts. Likely material for the imaginative animations of Roland Topor's *Fantastic Planet*; Draags and Oms meditating on Subotnick. David continues to hone his style of extended electronic sculpture. His compositions still highlight long lines, slowly and subtly turned and spiralled with shifting emphasis to individual components, but here his focus is more distinct and his sonic palette at its most minimal. A continued refinement of his pursuit on a turf abandoned perhaps too quickly by the first generation of electronic masters. (Generations Unlimited) Michael Chocholak

DAVE PRESCOTT: RED SHIFT 4 - cassette. What sets part artists from the average pedestrians, even artists from other artists, is the personal language they use to communicate with the world at large, the use of a medium that is unique to them. Dave Prescott has forged such a personality, a unique sound, an identifiable trademark which signifies his uncommon approach to music making. No mean feat in this day and age, and made all the more amazing by the fact he uses equipment many felt had been exhausted of possibilities years ago: the analog synthesizer. Prescott is digging in a mine shaft started in the early 70's by people such as Tangerine Dream and Klaus Schulze, but he's long since struck a new vein and has excavated much deeper than anyone might have expected. RED SHIFT FOUR is the fourth in a series of what is now five tapes, available from Swinging Axe Productions, Harsh Reality Music, Sound Of Pig Music, Audiofile Tapes and Generations Unlimited - meant to be heard individually, or all together. Of the first four that I've heard this is my

favorite, containing some of the spiciest music this side of the Milky Way. The tape incorporates very little keyboard work, consisting of mostly effects, texture and sonic washes. Many pieces are built upon drones with clusters of sound revolving in and out, creating a picture of foreign galaxies. Others are based on short rhythmic cycles (i.e., low bass sounds create a bottom with high rhythmic punctuation on top). Prescott then astral navigates within the middle ground to shape the flow of the piece. There are also parts reminiscent of the German electronic school, with a melodic organ-like lead voice. Even if you don't want to collect 'em all, this one is worth tracking down. (Sound Of Pig Music) Andrew Orford

M. REAMS: HEAVEN IS HERE - cassette. Solo percussion improvisations; 17 short pieces ranging in mood from meditative to spacey to tribal textures to cacophonous jams. No electronics. No effects. Just Reams and a battery of percussion including trap kit, congas and Latin percussion, lots of miscellaneous doodads and "found" percussion. Really different than the usual stuff I get in the mail. One guy getting into it, grooving with his instruments in a very organic relationship - flesh upon source creates sound. The tracks are introduced by oblique tape snippets from radio and TV. The titles of the tracks are taken from phrases from the tape excerpts: "I Came Here To Keep You Busy", "You Paid A Price To Get Here", "How Do You Know If A Man Is A Communist?", "Gentlemen, Do I Have Three Numbers Right?", "You Will Or I'll Put You In A Cage", etc. Most of this is not overtly rhythmic in the conventional sense. Pure Abstract percussive sculpture. (Watergate Tapes, P.O. Box 10331, Greensboro, NC 27404) Hal McGee

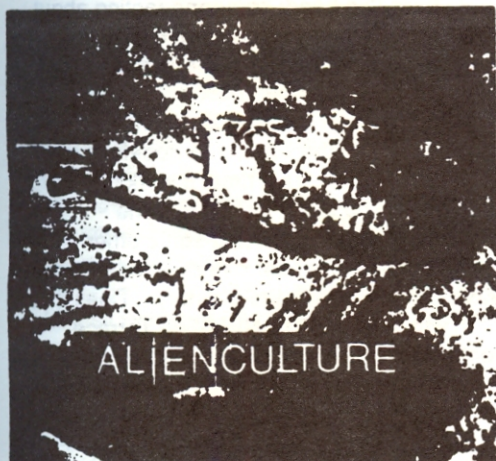
RIK RUE: HEAVY HANDED - cassette. Sound lovers rejoice! Rik Rue has done it again. Was there ever any doubt? He's got some great sounds here (many courtesy of a worldwide palette of pals) and a lot of them could sensualize you on their own. When sculpted and choreographed by Rik, the effect is stunning. He chops, slices, and dices the tenuous and illusory fabric of the world as we knew it and then twists and bends it into ribbons of reborn tonality. Some of the most musical handling of pure sound I've heard and some perhaps beyond the singular focus of music extending into realms of theatrical dreams and imagination. A crazy hall of mirrors. Rik puts your reality in a jar and shakes, and as you look out through the glass you can see him throwing his head back in mad laughter. Hey, relax - it's just a metaphor. Isn't it? (Pedestrian Tapes, P.O. Box 213, Pyrmont 2009, Sydney, Australia) Michael Chocholak



THE SILLY PILLOWS: LAZY SILENCES - cassette. LAZY SILENCES is the third tape by The Silly Pillows, Jonathan and Hilary Caws-Elwitt of Binghamton, New York. A collection of 20 post-pop tunes complete with guitars guitars, guitars, cheesy organ and piano, beat box and vocals. Jonathan and Hilary recorded these weird little songs at home on a Fostex X-15 Multi-tracker. Tuneful melodies and vocal harmonies - anybody remember melodies and harmonies? A lot of this has a mid 60's psychedelic pop feel

with late 80's cynicism mixed in. It sounds very real, very genuine. Sometimes the lead and harmony singing get a little "off" but this adds to the spacey wasted psych pop aura of the songs. Also interesting are the loads of personal reflections on the lives of J & H in the lyrics. If you like offbeat, quirky, melodic accessible pop you really should check out LAZY SILENCES. (Pillow Image Ltd., RR 10 Box 420A, Binghamton, NY 13901) Hal McGee

SINK MANHATTAN: BLEAK HOUSE - LP. Sink Manhattan is the new kid on the block. This Philadelphia post-industrial outfit uses no samples; they prefer to bang real things real hard! Grating vocals, trumpet blasts with delay effects, double bass dirge pounding, tape sounds like running water, walking and other household noises mixed in with real percussion of the oil drum halved and whole., standard drums, chains, huge springs and other junkyard flotsam... This is not dance music, though it is definitely rhythm-oriented. This is sonic sludge, hard ass dirge, kind of reminiscent of what SPK and Test Department used to do. Only it stands out in that the taped household noises take on a scary meaning and the metal percussionist seems to be more talented than anyone in SPK or Test Department ever could be. This is a very powerful and dense album that should be heard. (No Age Records, P.O. Box 54214, Philadelphia, PA 19105) Chris Phinney



SPONGE: INSIDE DOWN - cassette. This new tape by Sponge, who hail from Scotland, is chock full of electronic rock. Some no holds barred hard ass jams here on this one! It has to be my favorite tape by Sponge out of the four I have. These guys sound like a cross between Gong, Hawkwind and The Soft Machine with their own unique sound mixed in. **INSIDE DOWN** opens with a killer jam followed by a cover of "Wipeout" that smokes! Another jam, then we are off and running with "Klein Cube Blues" and "Open Grave Fox". Side Two is a live set and Sponge is off on another run through a rockin' maze of one of a kind music, with track titles like "Felt The Fish", "Inside Down", "Thing", "Rotating Cubes" and another jam. While this tape may not appeal to cut up sound collage fans (and then it might and should), it will definitely appeal to fans of early electro rock. (audiofile Tapes, 209-25 18 Ave, Bayside, NY 11360) Chris Phinney

SWINE BOLT 45: ALIEN CULTURE and BISMO SLEEPS - cassettes. I've been listening to both these tapes for a few weeks now, and am very impressed with the thought and skill displayed. It takes a few listens for everything to sink in, but if you stick with it, you'll be glad you did. **ALIEN**



CULTURE begins with a big electronic keyboard was that leads into a rhythm, then into a crazy quilt of quickly changing sounds. Voices, bits of old records, mechanical rhythms, and buzzing electronics all appear and disappear in rapid succession, fading in and out of the mix like fleeting thoughts. The B-Side starts with an ominous rhythm loop that's soon engulfed by electronic wind... This side of the tape reminds me quite a bit of some of Illusion Of Safety's work. Trance inducing, but not boring. **BISMO SLEEPS** is made up of shorter pieces. "Svardk" contains crying electrons, popping, crackling and more (heavily processed) bits of conversation. The whole piece gives me the feeling that something's gone wrong. "No Fills" is a sludge rock workout for bass, guitar and drum machine, quite a change from the rest of the tape, but it serves to break up the proceedings in a n unexpected way. "Vacuum" is a real short bit of bleeping synth with yet more voices. "Worm night" incorporates a feel similar similar to **ALIEN CULTURE** in its speedy changes. Beginning with a huge chord, interrupted periodically by synth shrieks, it soon metamorphoses into a constantly changing aural workout. A drum machine enters and gets cut off mid-beat, replaced by more electronics, then a build-up of wildly bouncing sounds. More voices, undefinable sounds pitch bent into oblivion and psycho guitar lines abound.

Keeps you guessing, to say the least. I'd like to point out that I've heard a number of other tapes by Swine Bolt 45 and thus far have not been disappointed in the least. I'm surprised at the wide variety of sounds as well as the way in which those sounds are used. I look forward to hearing more. (Roger Moneymaker, P.O. Box 41112, Memphis, TN 38174) Jeph Jerman

TEEN LESBIANS & ANIMALS: LIVE 11/13/88 / STEREO COMMUNISM -cassette. This tape is one side live, the other studio. The TL&A sound has always been a bit muddy - this is no exception, but it seems better. Musically, I've found some of their earlier work to be a bit irritating, but this is really much better. The live side is a mixture of bass guitar, metal, some synth and lots of tape. The tape loops are very amusing and twisted, such as "stereo Communism", "Teen lesbians and animals?", etc. The drum machine provides a nice background over which the bassist occasionally noodles and the synth squeals on with some scary tape bits ("The resurrection of the Dead..."). Much of the tape work and loops are very good with only nominal use of pop recordings (a peeve of mine). "Police Frequencies" features a nice noisy loop and some nice textural keyboard work with occasional jarring metal. Side Two is various four-track recordings from 1988 and 1989. It starts with a killer cut "OOBE 2", a dark repeating synth riff with echoed metal percussives. One track done live appears here in its "studio format", and there is an LP cut-up that is both too sparse and too long. "Complete Control" is an excellent track, dealing with a US-Extraterrestrial non-intervention deal and using tape and a great nominal synth. And a movie house note to its patrons cracked me up. The ideas are a mixture of cerebral seriousness and a dose of a sense of humor. The final piece is the best tape collage

I've heard from this band; someone ranting about reality falling, very short snippets of classical music, backwards voice and some snazzy stereo channel abuse. Throughout most of this tape the drum machine putters away at about 400 BPM, driving the tape and the listener to hopefully a successful conclusion. This time, it works for me but some might find this a bit "done". The demented approach to tape and some other things, combined with sheer bloody-mindedness, help push this just above the ordinary... Does that exist?... (Ecto Tapes, 5912 NW 62nd Terrace, Oklahoma City, OK 73122) Allan Conroy

UNDERCURRENT: TRIG PTOMA - cassette.

Eight pieces in the ambient-drone-industrial mode with titles like "119APU77", "EJQ93448" and "99447CYS". A minimalist sound that slithers and gurgles, slides and slips. The tape was made by "Physically DeStroying Acoustic Sound Sources, With conVentional InstruMents BEING: NONE". Recorded by the elusive/reclusive X and Y in remote locations in Arizona in 1987. Acoustic and environmental sources heavily processed and mixed with taped voices on occasion. Undercurrents of thought and sensation -tapping into reservoirs of subconscious experience. Not an overtly abrasive or provocative sound but works by unhinging and insinuating. Reminiscent of early If, Bwana and certainly Dome. (Piranha Productions, Bill Jaeger, 506 W. Johnson Dr., Payson, AZ 85541) Hal McGee

WARWORLD: METAMORPHOSIS - cassette.

Despite my affinity for side-long compositions, an increasingly high proportion of those I hear manage to evolve without ever gathering strength, spinning off either Reichian repetition

(never as ascerbic), cheesy atmospherics, dumb-joke collage. What can be transformative listening investment becomes a wasted lunch hour. With that in mind, Warworld's **METAMORPHOSIS** (Pts. 1&2), though not the best of its genre, offers that one rare trait common to good extended collage/mixage: intelligent variety mounted upon consistent effect. (i.e. One does not yank the tape out in exasperation). The predominant source material used by bandmembers Mikhail Bohonus and John Lee is the grossly over-pilloried voice of TV and radio - news broadcasts, commercials, film dialogue, random by-products - but their assemblage is careful and rapid-fire, obviously the product of patient hands. The found material is washed by a line of either digital static, looped environments, or treated voice, all opened up at times to echo-effects and Christian Marclay-like stammerings. Sound quality is greater than that of most self-produced cassettes. The packaging is simple and sturdy, their box-headed, bow-tied Los Alamos nuclear witch doctor mascot smiling at you as if he'd just dropped Little Boy. This is not the song-like norm of Warworld's previous material, but if you're looking for a visceral meditation, it is an item that will transfix. (Mikhail Bohonus, 6301 Sunset Blvd., Suite 103, Box 83, Hollywood, CA 90028) Bill Waid

GREGORY WHITEHEAD: DISORDER SPEECH, THE PLEASURE OF RUINS and WRITING ON AIR - cassettes. Gregory Whitehead's first few cassette works had more to do with audio poetry than "music" itself. If these newer works are still dealing with the word and language in general, his musical/construction approach is totally reconsidered. While a group like Negativland uses the cut up/collage method to change the meaning of a basic idea and to turn it into something funny, sometimes disturbing and obsessive, Gregory works on a pure and straight destruction of the language with no final recon-



struction. Another very impressive work of cut up/ tape manipulation which uses human voice and its physical driftings (breath, inhalation, exhalation). The "normal" instrumental background is supplanted by these treated body noises and the basic idea generated in the beginning of each composition is slowly mutilated until a total destruction. Gregory also uses records to build his pieces (learning to speak English records), which gives those pieces a funny, averted meaning. This is always clever and well done. **DISORDER SPEECH** uses a lot of these records inserted with the real time voice. **WRITING ON AIR** contains 14 short pieces, including the excellent "Radio Degree Zero", cold as ice, and **LESSON 12**, one of my favorite averted records pieces. **THE PLEASURE OF RUINS** is one long suite in three parts about the hidden secrets of pleasure throughout a nonstop archeological trip. ("Quick! Over here... I found something... It's... It's ALIVE!!!) Journey to "Angkor", "Troy", "Persepolis", "Nineveh", "Famagusta", "Byblos", "Constantinople" and discover the pleasure inscribed within the language of every ruin... Mind-blowing and indispensable. (Minerva Editions, 1922 Brandywine Street, Philadelphia, PA 19130) Pascal Dautier

ZZAJ: MOSTLY IN THE GNUS - cassette.

I received this tape in early January from Dick Metcalf, a recently retired U.S. Army employee (and prolific poet) living in Korea. **MOSTLY IN THE GNUS** is a collection of mostly improvised free "jazz" (zzaj) jams Metcalf's taken part or sat in on over the years. This has a real Beatnik hep cat groove to it in places. Metcalf's Army buddies jam out on a variety of instruments (electric & acoustic piano, guitars, drums, flutes, sax, percussion, etc.) and set a truly spacey background to Rotcod Zzaj's rambling tumbleweed poetry declamations. Actually quite good, well-done and pretty interesting. I think the interesting aspect of all this is the environmental/situational context - challenging, "out there" improv art by soldiers. Yet another example of the diversity of the indie music scene - Indie musicians/home tapers come from all walks of life, social strata, occupations, etc. The first piece on the tape is titled "Warrant Officers Don't Do This Shit - People Do". Damn funny. If you dig raw improvised jazz fusion-ish kind of stuff with some offbeat touches this is definitely up your alley. Big, sprawling, splashing, kicking jams. Sound quality and editing are a little rough in places, but that adds to the effect I think. (Dick Metcalf, P.O. Box 2879, APO San Francisco, CA 96218) Hal McGee

PRINT SOURCES

CARGO CULT. Volume 2, Number 2 included interviews with Uli Trepte, Sue Ann Harkey, Kathy Acker, Miriodor, Mecca Normal; some fiction; an essay called "Politeness" by Jupiter-Larsen; and reviews of recordings by Architects Office, Coil, Nurse With Wound, Haters, Illusion Of Safety, etc. Although the editors have reservations about the cassette scene this is worth the effort to check out. Please note: Do not address mail to Cargo Cult! Instead, address all correspondence to Allan Clark, P.O. Box 1415, Station H, Montreal, Quebec, H3G 2W4, Canada. Some of you will no doubt remember Allan from his days with the Chimik Communications label.

CHEMICAL CASTRATION. A mag that continues to get better and better. Number 5 includes an article by Keary Suska called "In The Glory Of The Left-Hand Path", an investigation of alternative paths towards knowledge "in realms which are considered the unknown". Also reviews of Haters, E. Lunde, Terre Blanche, Hands To, Dog As Master, etc. and some comix. The centerpiece of the issue is a 3-page interview with Terre Blanche, the controversial white racist power electronics group. Pretty interesting reading if you're interested in finding out more about this phenomenon. although I find a lot of the commentary curious and circular in its reasoning. Ben Gilbert, 40 Chase St., Newton, MA 02159. New address!

FACTSHEET FIVE. It's almost pointless for me to mention FACTSHEET FIVE here, because if you don't already know about it I'd like to know where you've been for the last 30 issues! For the uninitiated FF is quite simply the authority on small press publications of all sorts! Exhaustive in detail, it contains listings of hundreds and

hundreds of fascinating indie magazines, books, booklets, pamphlets, etc. from every corner of the globe. Flipping through the pages of Number 30, I find listings for publications on poetry, atheism, anarchism, mail art, wrestling, comix, animal rights, environmental issues, witchcraft, gay & lesbian issues, drugs, UFOs, vegetarianism... You name it, it's here. Plus loads of reviews of indie recordings. You simply must send your publication or tape to Mike Gunderloy at FF What are you waiting for?! Factsheet Five, Mike Gunderloy, 6 Arizona Avenue,, Rensselaer, NY 12144-45402.

FILE 13. #4 was a 10 double-sided sheets stapled in the corner affair with an interview with the editor of TOO FAR zine, an article on Survival Research Laboratories, with reviews of publications and recordings -Das Freie Orchester, Ron Anderson, Arcane Device, Cancerous Growth, Costes-Suckdog, M. Finnkrieg, Katharsis, Mystery Hearsay, Smersh, Sponge, Viktimized Karcass, etc. plus a publication review section. File 13, Box 548, Lincroft, NJ 07738.

GAJOOB. A new publication from the Salt Lake City area that deserves your attention. The first two issues focused on local music/art happenings, but Issue #3 branches out and embraces the international home taper scene. Editor Bryan Baker deserves a standing ovation for his dogged support of the "4-track revolution" and cassette culture. #3 included interviews/articles on Mike Carlson, Nyle Frank, Bud Collins Trio, Shawn Swagerty and others; tape and zine reviews and fiction pieces. Of some interest is the Letters section in which Baker slugs it out with Carl Howard over whether the "4-track revolution" is a revolution or not, etc. Check this one out. GAJOOB is a promising publication that deserves your support! GAJOOB, P.O. Box 3201, Salt Lake City, UT 84110.

H23. Wow! This is a great new magazine that you have to check out if you're looking for "cognitive and aesthetic nourishment via the experimental arts"! The premier issue contains interviews with Philip Perkins, Arcane Device, Paul Lemos, Illusion Of Safety, Daniel Plunkett plus various articles and reviews of recordings and publications. This one deserves your attention. Well done. H23, P.O. Box 592, Pullman, WA 99163.

LOWLIFE. Many of you are probably already familiar with this monster music/alternative culture mag out of Atlanta. #15 is 88 big pages packed with reviews of books, magazines, film/video, recordings (everything from PBK to Pussy Galore to Terre Blanche to G.G. Allin to Le Syndicat). Of particular interest is a 14-page interview/article on Miekal And and Liz Was! Talk about detail! Also interviews with post-industrialists Flatbush, Deacon Lunchbox, Robert Ch-eatham, Phantom 309, Chris Nelson, more. Some fiction and poetry. Tons and tons of info and insights. Comes with a 7-inch record. Lowlife, Glen Thrasher, P.O. Box 8213, Atlanta, GA 30306-0213.

METRO RIQUET. A handsome magazine packed with information and great graphics and illustrations. "METRO RIQUET wants to be a connection between foreign artists from alternative - expression out of the ordinary". Most of the texts are in English with some French translations. In #6 there are interviews with performance artist Vincent O'Brien, Czech photographer Ivan H. Sladek, Polish writer Stefan Czczelkun, and electronic artist Mike Shannon. Also an article by mail artist Ruggero Maggi on the Hiroshima Shadow Project 1988. There are lots of neat ads, art, mail art listings, publication reviews and music reviews - Agog, Brume, Costes, The Wallmen, Ecstasy By Current, DZ Lectric, more. #6 printed in purple ink. Nice. I like this one.

Francoise Duvivier, 18, Allee des Orgues de Flandre, 75019 Paris, France.

PHOTOSTATIC. Number 36 of this bimonthly periodical is loaded with lots of essays, collages, visual jokes and puns, and thought-provoking articles. I really can't say enough about how much I like this journal of xerographic and machine-based art. I'd recommend PHOTOSTATIC because it addresses issues relevant to poly media and art communication systems. And it's as funny as it is mind-expanding. Lots of interesting listings and announcements and reviews of recordings and publications. Look for an article on PHOTOSTATIC in EC#3. Photostatic Magazine, 911 North Dodge Street, Iowa City, IA 52245.

PICNIC IN THE JUNGLE. Number 11 was an eight-page newsletter in French with reviews of other newsletters and zines as well as recordings. Also included are news and announcements. PICNIC is published by Eric Chabert who also runs the Underground Productions label. UP has released a lot of good cassettes by European artists. Contact him soon and ask for his current info and catalog. Eric Chabert, 18 rue du Bearn, 69330 Meyzieu, France.

STAMP AXE. An interesting little publication dedicated to mail art and similar subjects, with texts in French and English. Comix, reviews of publications and recordings, ads, collage/xerox art, contacts, essays. Vol. 5, No. 1 contains a timely article on the questionable future of hard copy transmissions via postal services and the subsequent effect this will have on networking projects. Stamp Axe, Poste 109, Station C, Montreal, Quebec H2L 4J9, Canada.

VITAL. A newsletter published every few months by Frans De Waard of Korm Plastics fame.

Despite its small size VITAL is an indispensable networking tool for the noise-difficult music enthusiast. I received numbers 7 and 8, which had articles on a new Swiss label, Schimpfluch; "The Art Of Noises" by Luigi Russolo; the Staaltapes label; and The Hafler Trio. Also lots of reviews of recordings by people like P16.D4, Crash Worship, Gregory Whitehead, Jorg Thomasius, City Of Worms, Dave Prescott, Mortuary Attendant, etc. Also news and info. (Frans De Waard, Opaalstraat 19, 6534 XK Nijmegen, Holland)

CLASSIFIED ADVERTISEMENTS

A STATE OF FLUX: SASE for catalogue of tapes and assorted distribution items (NOISE, EXTREME, EXPERIMENTAL, ELECTRONIC). ASOF on the Radio: Wednesday 9 PM, 91.3 WCUW-FM, Central New England. P.O. Box 28543, Providence, RI 02908.

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SMALL TOOLS TRADITION: STT is a cassette and record label featuring several Colorado artists plus an international compilation. We recently released records by Naram Sin and by Little Fyodor (formerly of Walls Of Genius). Write for a free catalog. P.O. Box 8005, Suite 239, Boulder, CO 80306-0973.

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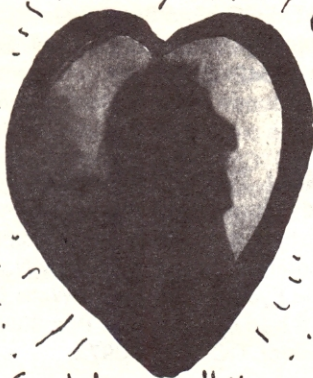
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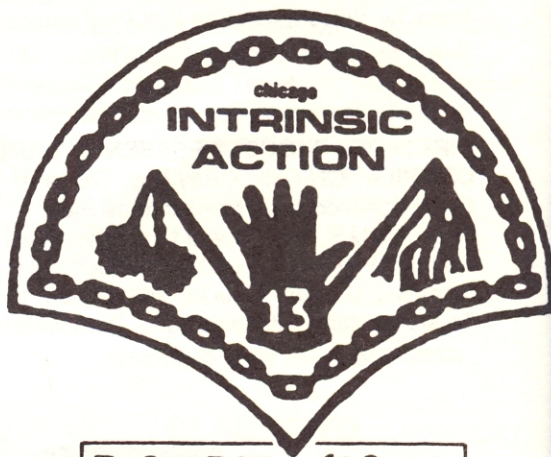
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